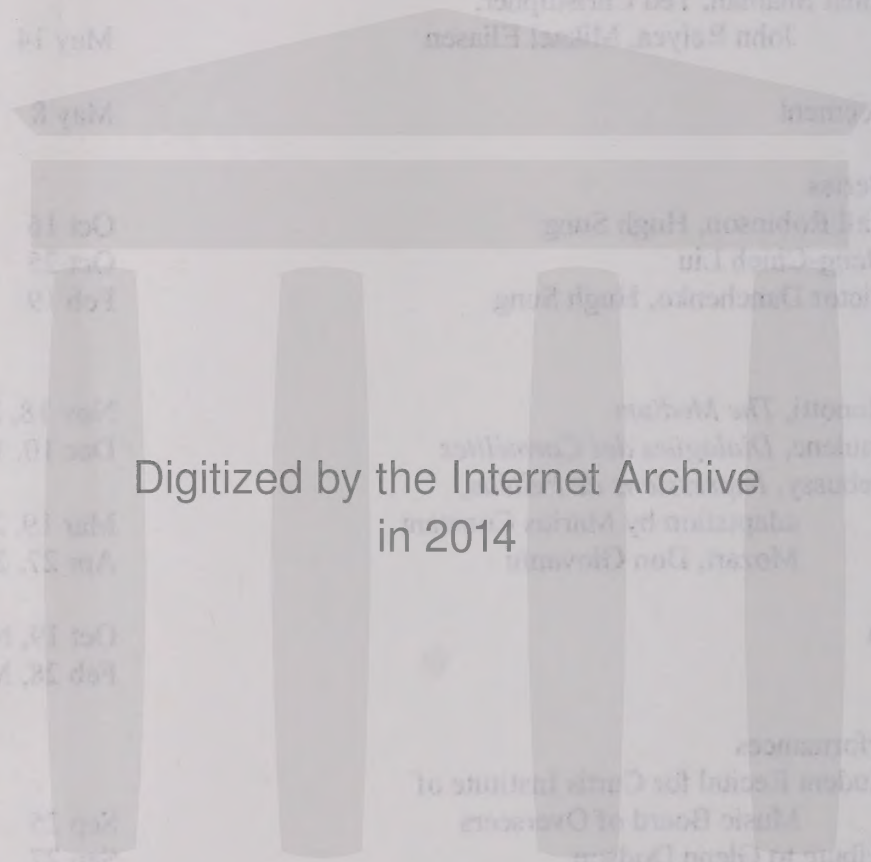
Alumni	
Leila Josefowicz, John Novacek	Nov 8
Wonmi Kim	Jan 15
Lark Quartet, Gary Graffman	Feb 21
Yefim Bronfman	Mar 15
Rinat Shaman, Ted Christopher, John Relyea, Mikael Eliasen	May 14
Commencement	May 8
Faculty Series	
Harold Hall Robinson, Hugh Sung	Oct 16
Meng-Chieh Liu	Oct 25
Victor Danchenko, Hugh Sung	Feb 19
Opera	
Menotti, *The Medium*	Nov 18, 20, 22
Poulenc, *Dialogues des Carmélites*	Dec 10, 12
Debussy, *Impressions de Pelléas*, adaptation by Marius Constant	Mar 19, 21
Mozart, Don Giovanni	Apr 27, 28
Orchestra	Oct 19, Nov 19, Feb 28, Mar 7
Other Performances	
Student Recital for Curtis Institute of Music Board of Overseers	Sep 25
Tribute to Glenn Dodson	Sep 27
Founder's Day Recital	Oct 1
The Jimmy Brent Concert	Oct 18
Christmas Party	Dec 12
John Krell Memorial Recital	Apr 18
75th Birthday of Ned Rorem	Apr 18
Stokowski Society Recital	May 8



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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE



Artist Roster
1998/99 Season

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, *President/Director*

The Curtis Institute of Music Opera Theatre

The Curtis Institute of Music Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 30, all of whom currently study at the merit-based full-tuition scholarship conservatory.

Unique among major United States conservatories, Curtis accepts a limited number of singers from all over the world into the Vocal Studies program, which can lead to a Bachelor of Music degree, a Master of Music in Opera degree or a Professional Studies Certificate in Opera. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. With equal emphasis on musical and dramatic values, the program includes weekly classes in movement, repertoire, make-up and foreign language diction, as well as performance seminars given by Mr. Eliasen. Each student also receives a minimum of three hours per week individual coaching with members of Curtis' exceptional coaching faculty.

Since the founding of The Curtis Institute of Music, over 40 alumni have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Charlotte Hellekant, Anna Moffo, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente. In addition, Curtis graduates have performed leading roles with major opera companies throughout the world, including the San Francisco Opera, Houston Grand Opera, La Scala and Covent Garden.

The Vocal Studies Department

Mikael Eliasen	*Head of Opera & Voice Departments*
Ralph Batman	*Administrator/Production Manager*
Susan S. Ashbaker	*Opera & Voice Coach*
Marciem Bazell	*Make-up*
Corradina Caporello	*Italian Diction*
Kay Walker Castaldo	*Acting*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Diction*
Ariel Weiss Holyst	*Alexander Technique*
Eunae Koh	*Rehearsal Pianist/Coach*
Kathryn E. LaBouff	*English Diction*
Rhoda Levine	*Acting*
Marlena Kleinman Malas	*Voice Teacher*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Therese Casadesus Rawson	*French Diction*
Donald St. Pierre	*Opera & Voice Coach*

Opera and Voice Programs — Department Head and Coaches

Mikael Eliasen
Head of Opera & Voice Departments



For ten years, from 1984-94, Mr. Eliasen served as the artistic director of the European Center for Opera and Vocal Art (E. C. O. V.) in Ghent, Belgium. After many years as guest artist for the Merola Program of the San Francisco Opera Center, Mr. Eliasen served as its music director from 1994-96. He has given numerous master classes around the world, including at the Shanghai Conservatory of Music in China, the Tchaikovsky Conservatory in Moscow, the Jerusalem Music Center in Israel, the National Opera of Prague and the National University of Seoul. Mr. Eliasen is a regular guest at the Opera Academy in Copenhagen, Denmark, his native country, as well as at the International Opera Studio of the Netherlands in Amsterdam. For the past ten summers he has also taught in the Chautauqua Institution of Music Summer Voice Program. Mr. Eliasen has also given classes for the Young Artist Development Program at the Metropolitan Opera in New York and the Houston Grand Opera Young Artist Program. In addition, he has collaborated with numerous singers in recital, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Sarah Walker and Joan Patenaude-Yarnell. He has participated in many summer festivals including the Blossom Festival, the Wexford Festival in Ireland, the Schwetzinger Festival in Germany, the Corinthian Summer Festival in Austria and the European Music Festival in Stuttgart, Germany. He has made numerous recordings for the Canadian Broadcasting Corporation, Hilversum Radio in the Netherlands, Polish State Radio, Kol-Israel, and Irish Radio and Television. He can be heard on the London Records, MHS and Supraphon labels. Mr. Eliasen received his early music training in Denmark and continued his musical studies in Montreal. Following four years of study in Vienna with the legendary piano teacher Dieter Weber, he moved to the United States. Mr. Eliasen joined The Curtis Institute of Music faculty in 1986.

Danielle Orlando
Principal Opera Coach



In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Music staff positions with the Washington Opera and Wolf Trap Opera have recently been added to those of the Metropolitan Opera, Opera Company of Philadelphia (artistic administrator), Pittsburgh Opera, American Institute of Music Studies in Graz, Austria, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera Center, and the Festival Dei Due Mondi in Spoleto, Italy, and Charleston, South Carolina. In addition, she has served as judge, accompanist and music coordinator for the Luciano Pavarotti International Voice Competition and judge for the Metropolitan Opera National Council regional auditions. Ms. Orlando began her studies at the Settlement Music School in Philadelphia and later continued at the Eastman School of Music. She earned a Master of Music degree in piano performance at Temple University and performs frequently as an accompanist in the United States and abroad. She most recently accompanied bass Eric Owens (Opera '95) in recital at Théâtre du Châtelet in Paris and gave a recital with renowned tenor Marcello Giordani in the United States. Ms. Orlando has also been seen on live television, accompanying pop star Michael Bolton on *Good Morning America*, *Live with Regis and Kathie Lee* and *Live by Request* on the Arts & Entertainment channel. Ms. Orlando joined The Curtis Institute of Music faculty in 1986.

Susan Nowicki
Opera & Voice Coach



Ms. Nowicki has served as coach, assistant chorus master and continuo performer for organizations including the Philadelphia Singers, Opera Company of Philadelphia, the Opera Festival of New Jersey and the Philadelphia Classical Symphony, and has served as adjudicator for vocal, choral and piano competitions. Ms. Nowicki has performed throughout the United States on piano, fortepiano and harpsichord, as soloist and in collaboration with singers and instrumentalists, and has toured with Community Concerts under the auspices of Columbia Artists Management, Inc. She performs in recital with Philadelphia Orchestra

members and with the Network for New Music, and has recorded contemporary music for the Albany, Capstone, De Haske and North-South labels. Ms. Nowicki joined The Curtis Institute of Music faculty in 1987.

Donald St. Pierre
Opera & Voice Coach



Mr. St. Pierre was associated with Skylight Opera Theater as music director from 1978-90. He conducted more than 50 productions there, which ranged from *The Coronation of Poppea* to Stephen Oliver's *Mario and the Magician* (U.S. premiere). For the Curtis Opera Theatre, Mr. St. Pierre has been the musical director/conductor for *The Coronation of Poppea* and *Dido and Aeneas*, among others. As recital accompanist, he has appeared at such venues as New York's Lincoln Center, London's Wigmore Hall and Almeida Theatre, and Paris' Théâtre du Châtelet, as well as at the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton music festivals. He is also one of the contributing composers to the *AIDS Quilt Songbook*, published by Boosey & Hawkes and recorded on the Harmonia Mundi label. Mr. St. Pierre joined The Curtis Institute of Music faculty in 1990.

Susan Shiplett Ashbaker
Opera & Voice Coach



In addition to her position at Curtis, Ms. Ashbaker is the director of artistic and music administration for the Opera Company of Philadelphia, where she has implemented several new programs: *The Experimental Stage*, a program to identify, workshop and commission new works for the opera stage; an intern program for pianists; and a collaborative program between the OCP and opera students at The Curtis Institute of Music. Ms. Ashbaker was principal coach for the European Center for Opera and Vocal Art in 1993, and has previously worked with the New York City Opera (assistant conductor), Academy of Vocal Arts (coach), Israeli Vocal Arts Institute (principal coach), Pennsylvania Opera Theater (assistant conductor/chorus master), June Opera Festival of New Jersey (principal coach), Theatre am Goetheplatz in West Germany

(coach/accompanist) and Seaside Music Theater in Florida (music director). In 1986 she was awarded the prestigious National Institute for Music Theater grant for musical preparation at the Metropolitan Opera. In 1990 Ms. Ashbaker made her conducting debut in Florida with Sondheim's *Into the Woods*, followed by *The King and I*, *Yeoman of the Guard* and Bernstein's *Candide*. As a recitalist collaborating with vocalists, she has performed extensively in the United States, including at Carnegie's Weill Hall, as well as in France, Germany, Italy and Israel. Ms. Ashbaker served as pianist/coach for the Fourth Luciano Pavarotti International Voice Competition. Ms. Ashbaker received her training at Southern Illinois University (Bachelor and Master of Music), Paris' L'ecole normale de musique and the University of Illinois (Master of Music). Ms. Ashbaker joined The Curtis Institute of Music faculty in 1993.

Eunae Koh
Rehearsal Pianist



Ms. Koh, a leading pianist from Seoul, Korea, has performed widely throughout Korea, Canada and the United States. As a collaborator, she has appeared in numerous recitals and concerts. She has served as an opera coach for productions of the Michigan Opera Theater in Detroit and, in the summer of 1998, was the chorus rehearsal pianist for the Festival Dei Due Mondi in Spoleto, Italy. Ms. Koh graduated from Seoul National University in Seoul, Korea, and then studied with Martin Katz at the University of Michigan, where she received her Master's and Specialist's degrees in vocal coaching and accompanying. In addition to her responsibilities at Curtis, Ms. Koh is also a rehearsal pianist at the Opera Company of Philadelphia. Ms. Koh joined The Curtis Institute of Music faculty in 1997.



Glenn D. Alamilla, *tenor*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: Lorraine Nubar, adjunct faculty
Hometown: New York, New York, USA

Mr. Alamilla was a recent winner in the Rosa Ponselle Young New Yorkers Competition, earning the Carmella Ponselle silver medallion, and was a winner in the National Foundation for the Advancement of the Arts competition. He attended the Juilliard School's Pre-College division for both voice and oboe and traveled to France to study at L'Academie International d'Été de Nice. He has been heard in vocal recitals in New York at the Juilliard School and at Alice Tully Hall for the Rosa Ponselle Foundation.



Quirijn de Lang, *baritone*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Rotterdam, The Netherlands

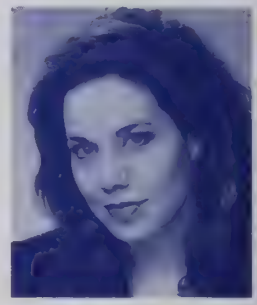
Mr. de Lang began his vocal studies in the Netherlands and in Milan, Italy. For his studies in the United States, he has received generous support from the Internationaal Opera Centrum Nederland. While at Curtis, Mr. de Lang has performed the roles of Colas in *Bastien und Bastienne*, Zaretsky in *Eugene Onegin*, Bertrand in *Iolanta* and the Oak Tree and White Rosebush in the world premiere of Luis Prado's (Composition '96) *The Nightingale and the Rose*, as well as the Marquis d'Obigny in the intern cast for the Opera Company of Philadelphia's production of *La Traviata*. This season, Mr. de Lang performs the roles of Mr. Gobineau in *The Medium*, Masetto in *Don Giovanni* and Pelléas in the U.S. premiere of *Impressions de Pelléas*, all for the Curtis Opera Theatre, as well as the Philadelphia premiere of Ned Rorem's song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society.

Ramone Diggs, *tenor*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: William Schuman, adjunct faculty
Hometown: Amarillo, Texas, USA



Last season for the Curtis Opera Theatre, Mr. Diggs was seen as Arbace in *Idomeneo* and had a featured role in *Scenes of Love and Hate*. Also, for Opera North's concert performance of *Susannah*, he sang the role of Elder Hayes. Previously, he has performed the role of Erice in *L'Ormindo* and has appeared in productions of *The Magic Flute* and *The Ballad of Baby Doe*. Before attending Curtis, Mr. Diggs was named to the Texas All-State Choir and was a regional NATS winner.

Edith M. Dowd, *contralto*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Cynthia Hoffman, adjunct faculty
Hometown: Johnson City, Tennessee, USA



Ms. Dowd received her Bachelor of Music degree from San Francisco State University and has performed extensively throughout the San Francisco area. She played the title role in *Carmen* with the Redwood City Symphony, Madame Flora in *The Medium* with Opera da Camera and the Festival Opera, and Jezibaba in Dvořák's *Rusalka* with Berkeley Opera. Her roles in Handel works include Amastre in *Xerxes* and Bradamante in *Alcina*, both with San Francisco's Pocket Opera. With the Curtis Opera Theatre she has appeared in the title role in *The Rape of Lucretia*, Filipyevna in *Eugene Onegin* and Marta in *Iolanta*. In the summer of 1997 she appeared as Juno in *Semele* at the Festival Dei Due Mondi in Spoleto, Italy, and reprised her role as Madame Flora in a Palermo, Sicily, production of *The Medium* under the direction of the composer. Last season she also played La Vecchia Madelon in Giordano's *Andrea Chénier* at the Opera Company of Philadelphia. With the Curtis Opera Theatre this season, Ms. Dowd will perform the role of Madame Flora in *The Medium*, as well as that of Mme. de Croissy in *Dialogues des Carmélites*.



Courtney Durham, *soprano*
Opera Program, 3rd year
Master of Music degree candidate
Hometown: Seymour, Indiana, USA

Most recently Ms. Durham performed as Queen of the Night in *The Magic Flute* with the Music Academy of the West. With the Curtis Opera Theatre, she has performed the roles of the Female Chorus in *The Rape of Lucretia*, Elle in *La Voix Humaine*, Miranda in *L'Ormindo* and the title role in the premiere of Jonathan Holland's (Composition '96) opera, *Naomi in the Living Room*. Last season, she was the Violetta intern for the Opera Company of Philadelphia's production of *La Traviata* and performed the role in a reading with the Opera Company of Philadelphia's orchestra, conducted by Klaus Arp. This season, Ms. Durham will perform the role of Donna Anna in the Curtis Opera Theatre production of *Don Giovanni*.



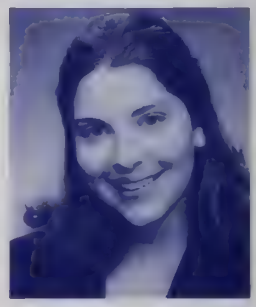
Jacquelyn Familant, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Clearwater, Florida, USA

Ms. Familant received her Bachelor of Music degree from the Eastman School of Music in May 1996. With the Curtis Opera Theatre, she has performed the roles of Lucia in *The Rape of Lucretia* and Ilia in *Idomeneo*. This season, Ms. Familant will perform the role of Blanche de la Force in *Dialogues des Carmélites* for the Curtis Opera Theatre, the Philadelphia premiere of Ned Rorem's song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society, and *Pierrot Lunaire* with the Curtis Chamber Orchestra.



Rachael Garcia, *soprano*
Voice Program, 3rd year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Hawthorne, California, USA

Before transferring to The Curtis Institute of Music, Ms. Garcia was a student at Yale University. For the Curtis Opera Theatre, she has appeared as Erisbe in *L'Ormindo*, was featured in *Scenes of Love and Hate* and appeared in the prologue of *La Voix Humaine* performing several songs of Kurt Weill. Last season she also sang the role of Flora in the intern cast of the Opera Company of Philadelphia's production of *La Traviata* and performed Richard Danielpour's *Sonnets to Orpheus* with the Curtis Chamber Orchestra and Villa-Lobos' *Bachianas Brasileiras* at Yale University. For the past two summers she served as a faculty member at the Kinhaven Music School, where she performed Schubert's *Der Hirt auf dem Felsen*, Bach's *Cantata No. 191* and Fauré's *Requiem*, among other works. This season Ms. Garcia will be seen as Sister Mathilde in *Dialogues des Carmélites* and Mélisande in the U.S. premiere of *Impressions de Pelléas*.



Eve Gigliotti, *soprano*
Voice Program, 2nd year
Diploma candidate
Teacher: Marlena Kleinman Malas
Hometown: Yardley, Pennsylvania, USA

Ms. Gigliotti received her Bachelor of Music degree from the Manhattan School of Music in May 1997. Most recently she appeared as a Studio Artist with Central City Opera where she studied the roles of Fiordiligi in *Così Fan Tutte* and Donna Elvira in *Don Giovanni*. This season, Ms. Gigliotti will perform the roles of Mme. Lidoine in *Dialogues des Carmélites* and Zerlina in *Don Giovanni* for the Curtis Opera Theatre.



Margarita Y. Gomez, *soprano*
Opera Program, 3rd year
Professional Studies Certificate candidate
Teacher: Marlena Kleinman Malas
Hometown: Manila, Philippines

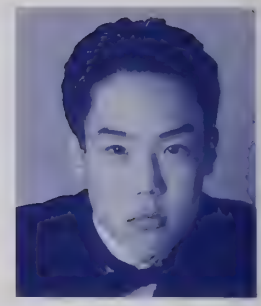
Ms. Gomez is a graduate of the University of the Philippines College of Music, where she studied with Professor Fides Cuyugan-Asensio. In 1994 she was a winner in the Rosa Ponselle International Competition for the Vocal Arts. She was awarded a laureate prize which enabled her to study in New York City with Maestro Igor Chichagov for one year. Past roles include Antonia in *Les Contes d'Hoffmann*, Ginevra in *Ariodante*, Elettra in *Idomeneo*, the Nightingale in the world premiere of Luis Prado's (Composition '96) *The Nightingale and the Rose* and Contessa Almaviva in *Le Nozze di Figaro*. This season's engagements include an internship with the Opera Company of Philadelphia as Musetta in *La Bohème* and Donna Elvira in the Curtis Opera Theatre production of *Don Giovanni*.



Amanda Gosier, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Elizabeth Daniels, adjunct faculty
Hometown: Silver Spring, Maryland, USA

Ms. Gosier received her Bachelor of Music degree in vocal performance from the Catholic University of America in May 1998, where she performed the roles of Sister Constance in *Dialogues des Carmélites* and First Tulliere in *Suor Angelica*. Last season Ms. Gosier was a national finalist in the Metropolitan Opera National Council Auditions, a finalist in the National Symphony Orchestra Young Soloists Competition and a finalist in the Rosa Ponselle International Voice Competition. This season, in addition to numerous concerts, Ms. Gosier will be seen as Sister Constance in *Dialogues des Carmélites* and Zerlina in *Don Giovanni* for the Curtis Opera Theatre.

Jeffrey Kim, *countertenor*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Beverly Hills, California, USA



In 1996, Mr. Kim made his professional debut as Cherubino in *Le Nozze di Figaro* with Opera California. He has won numerous awards including the Los Angeles Music Center's Spotlight Award and, last year, a scholarship from the Philadelphia Foundation. For the Curtis Opera Theatre last season he was featured in several baroque works in *Scenes of Love and Hate*, and this season he will perform the roles of Toby in *The Medium* and Yniold in the U.S. premiere of *Impressions de Pelléas*.

Sungji Kim, *soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Pusan, Korea



Ms. Kim received her Bachelor of Music degree at Seoul National University. At Curtis, Ms. Kim appeared as Lucia in *The Rape of Lucretia*, Bastienne in *Bastien und Bastienne* and Adina in *L'Elisir d'Amore*. In 1995 and 1996, she participated in the Merola Program of the San Francisco Opera Center where she sang the roles of Giannetta in *L'Elisir d'Amore*, Berginella in *La Périchole* and Barbarina in *Le Nozze di Figaro*. She has sung the role of Nanetta in *Falstaff* in a concert performance with the Springfield Symphony Orchestra and has also performed Bach's *Cantata No. 51* with the Curtis Chamber Orchestra. This season Ms. Kim will sing the role of Monica in *The Medium*.

Brian Kontes, *bass-baritone*
Opera Program, 1st year
Professional Studies Certificate candidate
Teacher: Marlena Kleinman Malas
Hometown: Ridgway, Pennsylvania, USA



Mr. Kontes trained at both Carnegie Mellon University and the Manhattan School of Music. He also spent two summers at the Chautauqua Institution where he performed the roles of Bartolo in *Le Nozze di Figaro*, Polyphemus in *Acis and Galatea* and Tiger Brown in *Threepenny Opera*. Last season Mr. Kontes made his professional debut as Elder McClean in the Opera Theater of Pittsburgh's production of *Susannah*. This season, he will sing the title role in the Curtis Opera Theatre production of *Don Giovanni*.

Angelinka Krasteva, *soprano*
Voice Program, 2nd year
Diploma candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Sofia, Bulgaria



A graduate of the State Academy of Music of Bulgaria, Ms. Krasteva is the 1994 winner of the Silver Medal in the National Competition for Young Singers and Instrumentalists in her native Bulgaria. She was a member of the children's choir *Boodra Smiana* for seven years and has performed the roles of Flora and Anina in *La Traviata* in Vratza, Bulgaria. Last season Ms. Krasteva was featured in the Curtis Opera Theatre production of *Scenes of Love and Hate*, and this season she will be seen as Mrs. Nolan in *The Medium* and Mother Jeanne in *Dialogues des Carmélites*.

Valeriano Lanchas, *bass*
Opera Program, 2nd year
Professional Studies Certificate candidate
Teacher: Armen Boyajian, adjunct faculty
Hometown: Bogotá, Colombia



Mr. Lanchas was a winner in the Fifth Luciano Pavarotti International Voice Competition in 1995, and the next year was invited by Maestro Pavarotti to sing with him in *Tosca* at Philadelphia's Academy of Music, conducted by Marco Armiliato. Previous engagements have included roles in *Il Barbiere di Siviglia*, *L'Italiana in Algeri* (with Martha Senn as Isabella), *Madama Butterfly*, and, for the Curtis Opera Theatre, *Eugene Onegin*, *The Rape of Lucretia* and *Idomeneo*. This season's performances include Mahler's *Des Knaben Wunderhorn*, Leporello in *Don Giovanni* for the Curtis Opera Theatre and Schubert's *Winterreise* with Mikael Eliasen in Philadelphia and Bogotá.

Neil Michaels, *baritone*
Opera Program, 3rd year
Professional Studies Certificate candidate
Teacher: Marlena Kleinman Malas
Hometown: Toronto, Canada



In 1995 Mr. Michaels graduated from the Juilliard School with an Advanced Certificate and in 1996 was awarded a scholarship from the George London Foundation. Mr. Michaels has appeared with the Opera Company of Philadelphia as the Baron Douphol in *La Traviata* and as Prince Yamadori in *Madama Butterfly*. For the Curtis Opera Theatre, he has performed the roles of Prince Tarquinius in *The Rape of Lucretia*, Amida in *L'Ormindo* and Ebn-Hakia in *Iolanta*. This season Mr. Michaels' engagements include interning the role of Schaunard in *La Bohème* and singing Schlémil in *Les Contes d'Hoffmann*, both with the Opera Company of Philadelphia. In addition, he will perform the role of the Ballad Singer in the world premiere of Richard Wargo's *Ballymore* at Skylight Opera Theater in Milwaukee and the title role in *Don Giovanni* for the Curtis Opera Theatre.



Rachel Mondanaro, *soprano*
Opera Program, 3rd year
Professional Studies Certificate candidate
Teacher: Betti McDonald, adjunct faculty
Hometown: Poughkeepsie, New York, USA

Ms. Mondanaro made her professional debut as Susanna in *The Marriage of Figaro* with Skylight Opera Theater in Milwaukee. Recently she was a member of the Ensemble Program with the Opera Theater of St. Louis where she was the recipient of the Stanley L. Richman Award. She has also attended the summer festivals of the Chautauqua Institution and the Music Academy of the West. Her roles with the Curtis Opera Theatre have included Magda in *La Rondine*, Adina in *L'Elisir d'Amore* and Ilia in *Idomeneo*. Ms. Mondanaro has also done extensive concert work, including recitals in Carlsbad, New Mexico, and for the Vassar Institute in New York. This season she will perform the role of Fiordiligi in *Così Fan Tutte* with both the Anchorage Opera and Nashville Opera.



Jeffrey Picón, *tenor*
Opera Program, 4th year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Plano, Texas, USA

Most recently Mr. Picón performed the role of Nuzio in Goehr's *Arianna* and Echo in *L'Orfeo* with the Opera Theater of St. Louis. He also performed the role of Pedrillo in *Die Entführung aus dem Serail* with Wolftrap Opera Company, where he previously performed the role of Marzio in *Mitridate, Re di Ponte* and Don Basilio in *Le Nozze di Figaro*. For the Curtis Opera Theatre he has played the roles of the Male Chorus in *The Rape of Lucretia*, Idamante in *Idomeneo*, Nemorino in *L'Elisir d'Amore* and Almeric in *Iolanta*. This season Mr. Picón's engagements include the roles of Nathanael and Lochenille in *Les Contes d'Hoffmann* and Pedrillo in *Die Entführung aus dem Serail* for the Opera Company of Philadelphia, Joe in the world premiere of Richard Wargo's *Ballymore* at Skylight Opera Theater in Milwaukee, a concert with the Jerusalem Symphony Orchestra, and the Philadelphia premiere of Ned Rorem's song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society.

Joslin E. Romphf, *soprano*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: Betti McDonald, adjunct faculty
Hometown: Victoria, British Columbia, Canada



Last season, Ms. Romphf performed a scene from *Vanessa* in the Curtis Opera Theatre's production of *Scenes of Love and Hate*, and she will be seen as Mme. Gobineau in this season's production of *The Medium*. In the summer of 1997, Ms. Romphf performed the role of Madame Cortese in Rossini's *Il Viaggio a Reims* at the Music Academy of the West in Santa Barbara, California, under the direction of Marilyn Horne, for the Academy's 50th Anniversary season.

Matthew Rose, *bass*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Bourne, Lincolnshire, Great Britain



Mr. Rose began singing in the choir of Seaford College near Chichester, West Sussex, where he sang solos, including the Fauré *Requiem* as both a boy treble and a bass. He then went to Canterbury, where for two years he studied music at the University and singing with Sheila and Benjamin Luxon. While at Canterbury he performed such roles as Collatinus in *The Rape of Lucretia* and Noye in *Noyes Fludde*, both by Benjamin Britten. Mr. Rose has also performed oratorio including Handel's *Messiah*, Haydn's *Creation* and Requiems by Mozart, Howells and Fauré, as well as Rossini's *Petite Messe Solemnelle*. He also directed the Canterbury Singers for two years, including a performance of Mozart's *Requiem* at Canterbury Cathedral last May.



Karen Slack, *soprano*
Voice Program, 3rd year
Bachelor of Music degree candidate
Hometown: Philadelphia, Pennsylvania, USA

Last season Ms. Slack performed the role of Tatyana in the Curtis Opera Theatre production of *Eugene Onegin*. She has also appeared in a concert performance of *La Bohème* at Weill Recital Hall in New York and was the Alice Ford intern for the Opera Company of Philadelphia's production of *Falstaff*. She has performed in concert in Moscow and St. Petersburg, Russia, the Czech Republic and Vienna, Austria. Ms. Slack has won numerous competitions and awards, including the Leontyne Price Vocal Competition and the Mario Lanza Competition in 1996, the Rosa Ponselle International Competition for the Vocal Arts and the National Association of Negro Musicians Competition. This season, Ms. Slack's engagements include Mimi in the intern cast of the Opera Company of Philadelphia production of *La Bohème* and Donna Anna in the Curtis Opera Theatre production of *Don Giovanni*.



Ge-Qun Wang, *tenor*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: William Schuman, adjunct faculty
Hometown: Shan Dong, China

Mr. Wang graduated from Shan Dong Institute of the Arts and Shanghai Conservatory, where he studied with Mme. Zhou. He has attended The Curtis Institute of Music since 1996, where his roles have included Lenski in *Eugene Onegin*, the title role in *Idomeneo* and Vaudémont in *Iolanta* for the Curtis Opera Theatre, as well as Flavio in *Norma* and Gastone in *La Traviata* for the Opera Company of Philadelphia. Mr. Wang will perform the role of Don Ottavio in the Curtis Opera Theatre production of *Don Giovanni* this season.

Holly Weinheimer, *mezzo-soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Normal, Illinois, USA



Ms. Weinheimer holds a Bachelor of Music degree from Illinois State University and a Master of Music degree from the Manhattan School of Music. Last season Ms. Weinheimer performed the title role in *The Rape of Lucretia* and Olga in *Eugene Onegin* for the Curtis Opera Theatre. Most recently she traveled to Verbier, Switzerland, to participate in a series of master classes with Brigitte Fassbaender and Peter Schreier. This season at Curtis, Ms. Weinheimer will perform Handel's *Lucrezia* Cantata and Mahler's *Des Knaben Wunderhorn*, play Geneviéve in the U.S. premiere of *Impressions de Pelléas* and sing the Philadelphia premiere of Ned Rorem's song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society.

Yalí-Marie Williams, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Guaynabo, Puerto Rico, USA

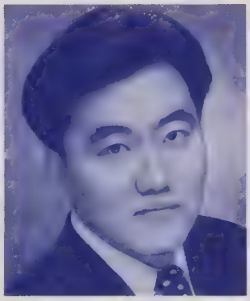


Ms. Williams received her Bachelor of Music degree from the Juilliard School, where she performed the role of Mrs. Maurrant in Kurt Weill's *Street Scene*. At the Chautauqua Institution Summer Voice Program she performed the role of the Countess in *Le Nozze di Figaro*, directed by Chas Rader-Shieber. This season Ms. Williams will perform the role of Mère Marie in *Dialogues des Carmélites* and Donna Elvira in *Don Giovanni* for the Curtis Opera Theatre.



D. Renard Young, *baritone*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: Gary Kendall (Opera '74), adjunct faculty
Hometown: Detroit, Michigan, USA

Raised in Michigan, Mr. Young attended the prestigious Interlochen Academy, where he studied composition and voice. Last season Mr. Young had a featured role in the Curtis Opera Theatre production of *Scenes of Love and Hate*, and this season he will be seen as Golaud in the U.S. premiere of *Impressions de Pelléas* and Masetto in *Don Giovanni*. Mr. Young also appears this season in concert with the Concerto Soloists of Philadelphia, conducted by Ignat Solzhenitsyn (Piano & Conducting '95).



Hung Yun, *baritone*
Opera Program, 2nd year
Professional Studies Certificate candidate
Teacher: Spiro Malas, adjunct faculty
Hometown: Seoul, South Korea

Mr. Yun received his Bachelor of Music degree in voice from Seoul National University and his Master of Music degree in voice from Boston University. While in Boston he performed the roles of Kecal in *The Bartered Bride* and Germont in *La Traviata*. For the Curtis Opera Theatre last season he appeared as Junius in *The Rape of Lucretia* and played the title role in *Eugene Onegin*. Mr. Yun also performed Gemont for the intern cast of *La Traviata* at the Opera Company of Philadelphia. He was a national finalist in the Metropolitan Opera National Council Auditions and a winner of the Dicapo Opera Theatre Competition and the Queens Opera Competition. This season Mr. Yun appears as Marcello in the intern cast of the Opera Company's production of *La Bohème* and, for the Curtis Opera Theatre, he appears as the Marquis de la Force in *Dialogues des Carmélites* and Leporello in *Don Giovanni*.

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The Curtis Institute of Music

1998-1999 SEASON

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The Curtis Institute of Music

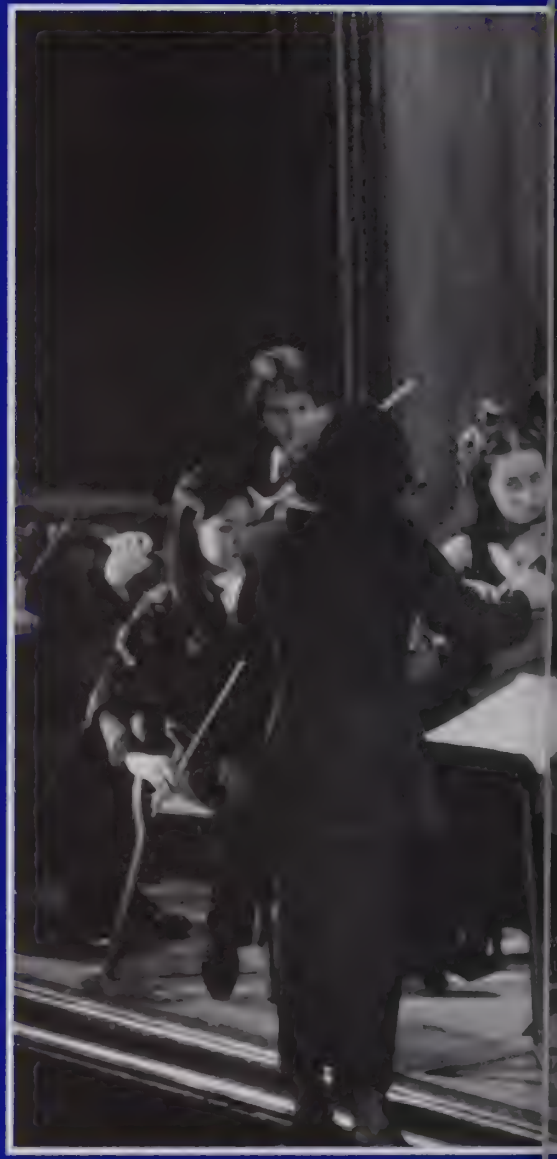
When Mary Louise Curtis Bok first opened the doors of The Curtis Institute of Music on October 1, 1924, her mission was to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. Mrs. Bok's vision, love of music and demand for excellence led her to establish a conservatory that has consistently ranked among the leading music schools in the world.

In 1924, with artistic insights from Leopold Stokowski and Josef Hofmann, Mrs. Bok assembled a faculty that would attract the most promising students, including such artist/teachers as Leopold Auer, Josef Hofmann, William Kincaid, Marcella Sembrich, Leopold Stokowski, Marcel Tabuteau and Efrem Zimbalist. The relationship between teacher and student has always been of primary importance, and today the faculty of The Curtis Institute of Music includes some of the most celebrated musicians of the 20th century.

In 1928, at the request of Josef Hofmann, The Institute began a merit-based full-tuition scholarship policy, and today it remains the only major conservatory to do so. Students continue to be accepted for study at Curtis exclusively on the basis of their artistic talent and promise.

Over the years, countless Curtis graduates have gone on to make musical history as solo performers, composers and conductors. Curtis alumni can be found in virtually every major orchestra in the U.S. and Canada. The presence of Curtis-trained players is striking among the "Big Five" American symphony orchestras, where Curtis alumni occupy nearly 30% of the principal desks. Curtis vocal alumni are equally impressive: Over the years, 43 alumni have sung with the Metropolitan Opera.

Proportionately, The Curtis Institute of Music has produced the largest body of notable performing musicians of any conservatory in the world. In 1924, Leopold Stokowski predicted that Curtis "will become the most important musical institution of our country, perhaps of the world." That sentiment was echoed nearly 70 years later by cellist Mstislav Rostropovich when he said, "Curtis is unique, not only in the United States, but in the whole world."



THE CURTIS INSTITUTE OF MUSIC



Student Recital

for

THE CURTIS INSTITUTE OF MUSIC

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Friday, September 25, 1998
Curtis Hall

The Curtis Institute of Music

Gary Graffman, *President/Director*

Sonata in F minor, Op. 65, No. 1 — FELIX MENDELSSOHN (1809-1847)
Allegro moderato e serioso
Adagio
Andante recitativo — Allegro assai vivace

Paul Jacobs, *organ*

❧

"Intermezzo" from *Goyescas* — ENRIQUE GRANADOS (1867-1916)

"The Flight of the Bumblebee" from the opera *The Tale of Tsar Sultan* — NIKOLAI RIMSKY-KORSAKOV (1844-1908)

"Ritual Fire Dance" from the ballet *El Amor Brujo* — MANUEL DE FALLA (1876-1946)

Daniel Lee, *cello*
Li Jian, *piano*

❧

Sonata in A minor, K. 310 — WOLFGANG AMADEUS MOZART (1756-1791)
Allegro maestoso
Andante cantabile con espressione
Presto

Jonathan A. Biss, *piano*

❧

Arias from *La Bohème* — GIACOMO PUCCINI (1858-1924)

Karen Slack, *soprano*
~~Quirijn de Lang, *baritone*~~ Ge QunWang, tenor
Mikael Eliasen, *piano*

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Diana Steiner
Jonathan Ward
Efrem Zimbalist III
David Zinman

THE CURTIS INSTITUTE OF MUSIC

A Tribute to Glenn Dodson



Sunday, September 27, 1998
Curtis Hall
8 p.m.

The Curtis Institute of Music

Gary Graffman, *President/Director*



A Tribute to Glenn Dodson

Sunday, September 27, 1998
Curtis Hall
8 p.m.



Welcome — Blair Bollinger

M. Dee Stewart, *speaker*

"Achieved is the Glorious Work" from *The Creation* (Hob. XXI:2), transcribed by Donald Miller — Franz Joseph Haydn (1732-1809)

***Allegro assai* from Kinderstück, Op. 72, No. 5 transcribed by Carl Lenthe** — Felix Mendelssohn (1809-1847)

1970's Quartet:
Carl Lenthe
Timothy Soberick
Mahlon Walker
Larry Bird

Debra Taylor, *speaker*

Deux Chansons — Claude Debussy (1862-1918)
transcribed by Michael Levin

1980's Quartet:
Debra Taylor
Christopher Dudley
Richard Stout
Blair Bollinger

Paul Bryan, *speaker*

***Allegro* from Concert Piece** — Fisher Tull (1934-1994)

1990's Quartet:
Chris Clark
Paul Bryan
Jeff Freeman
Barry McCommon

Joseph Alessi, *speaker*

Selections to be announced from stage

The Philharmonic Flavor Barbershop Quartet
Philip McClelland
Roger Blackburn
Joseph Alessi
Glenn Dodson

Nitzan Haroz, *speaker*

***Nimrod* from *Enigma* Variations, Op. 36** — Sir Edward Elgar (1857-1934)
transcribed by Glenn Dodson

Joseph Alessi	John Marcellus
Nitzan Haroz	Christopher Dudley
Eric Carlson	Larry Bird
M. Dee Stewart	Blair Bollinger

Glenn Dodson, *conductor*

Glenn Dodson has enjoyed a distinguished career ever since his graduation fr The Curtis Institute of Music in 1954. He immediately began his professio activities as trombone soloist with the U.S. Marine Band and three years la assumed the post of principal trombone of the New Orleans Symphony. Following three-year tenure as assistant first trombone of the Chicago Symphony, Mr. Dodson returned to Philadelphia in 1968 to become the Philadelphia Orchestra's principal trombone, a position he held until his retirement from the Orchestra in 1995.

From 1969 to his retirement in May 1998, Mr. Dodson served as a faculty membe of The Curtis Institute of Music, where he not only taught private lessons but also coached brass chamber music and the brass and percussion ensemble. His former students are or were members and principal players in orchestras throughout the United States and the world, including the New York Philharmonic, the Philadelph Orchestra, the symphonies of Baltimore, San Francisco, San Antonio and Jacksonvi the Teatro alla Scala (Milan, Italy), the Orchestra del Maggio Musicale (Florence, Italy), Bayerische Staatsoper (Germany), Bamberger Symphoniker (Germany), Orchestre Symphonique de Montréal (Canada), Orquestra de São Paolo (Brazil) and Orquesta Filarmónica de Santiago (Chile).



We would like to thank the following participants in this evening's tribute:

Joseph Alessi, *Trombone '81*
Larry Bird, *Trombone '81*
Roger Blackburn, *Trumpet '69*
Blair Bollinger, *Trombone '86*, Curtis Faculty
Paul Bryan, *Trombone '93*, Curtis Staff
Eric Carlson, Second Trombone, The Philadelphia Orchestra
Chris Clark, *Trombone '95*
Christopher Dudley, *Trombone '85*
Jeff Freeman, *Trombone '91*
Nitzan Haroz, Curtis Faculty
Carl Lenthe, *Trombone '77*
Dr. John Marcellus, Trombone Professor, The Eastman School of Music
Philip McClelland, *Trombone '76*, Curtis Staff
Barry McCommon, *Trombone '94*
Timothy Soberick, *Trombone '81*
M. Dee Stewart, Curtis Faculty 1970-1980
Richard Stout, *Trombone '87*
Debra Taylor, *Trombone '84*
Mahlon Walker, *Trombone '79*

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

Founder's Day Recital



Thursday, October 1, 1998
Curtis Hall
11 a.m.



October 1st is Founder's Day at Curtis, a day to honor Mary Louise Curtis Bok Zimbalist, founder of The Curtis Institute of Music. It was on October 1, 1924, that the first classes were held in the same buildings which, 74 years later, are home to The Institute.

Mary Louise Curtis Bok was born on August 6, 1876, in Boston, Massachusetts. The only child of Cyrus H. K. Curtis and his wife, Louisa Knapp Curtis, she married Edward Bok on June 17, 1893. The charter to incorporate The Curtis Institute of Music was signed on April 18, 1924 — Leopold Stokowski's birthday — and the school opened its doors five months later. The Institute was Mrs. Bok's passion and her family's investment in musical art and culture. It was her life's work, right up to the time of her death in 1990.



The Curtis Institute of Music
Gary Graffman, *President/Director*

Founder's Day Recital

Thursday, October 1, 1998 • Curtis Hall • 11 a.m.

Fantasia — JOHN WEAVER (b. 1937)

Aria — CHARLES CALLAHAN (b. 1953)

Alan Morrison, *organ*

"Maria" from *West Side Story* — LEONARD BERNSTEIN (1918-1990)

"Mattinata" — RUGGERO LEONCAVALLO (1857-1919)

"O sole mio" — EDUARDO DI CAPUA (1864-1917)

Tracey Welborn, *tenor*
Alan Morrison, *piano*

Sonatina for Flute and Piano — HENRI DUTILLEUX (b. 1916)

Sonatina for Flute and Piano — ELDIN BURTON (1913-1985)

Allegretto grazioso
Andantino sognando
Allegro giocoso, quasi fandango

Mimi Stillman, *flute*
Hugh Sung, *piano*

Leonard Bernstein, *Conducting '41*
Charles Callahan, *Organ '75*
Alan Morrison, *Organ '91, Accompanying '93*
Mimi Stillman, *student of Julius Baker, Flute '37, and Jeffrey Khaner*
Hugh Sung, *Piano '90, Director of Instrumental Accompaniment*
John Weaver, *Organ '59, Curtis Faculty*
Tracey Welborn, *Opera '91*

Photographic and recording equipment may not be used in Curtis Hall.

Today, The Curtis Institute of Music continues to be one of the world's great music conservatories, and the only one of its kind to award all of its students merit-based full-tuition scholarships. This is made possible in part by the following contributors, whom we also honor today for funding or endowing fellowships at Curtis.

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Frank and Mary Gorell
Frank and Mary Gorell Fellowship

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Independence Foundation Fellowships (2)

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

First Student Recital

Monday, October 12, 1998
Curtis Hall, 8 p.m.

Sonata in A minor for Arpeggione and Piano, D. 821 — Franz Schubert (1797-1828)
Allegro moderato
Adagio
Allegretto

Kaori Yamagami, *cello*
Ieva Jokubaviciute, *piano*

Caprice in A minor, Op. 1, No. 24 — Niccolò Paganini (1782-1840)
Theme and Variations

Kaori Yamagami, *cello*

32 Variations in C minor on an Original Theme, WoO. 80 — Ludwig van Beethoven (1770-1827)

Scherzo No. 1 in B minor, Op. 20 — Frédéric Chopin (1810-1849)

Vitalij Kuprij, *piano*

INTERMISSION

Concerto in D major, Op. 35
for Violin and Orchestra
Piotr Ilyich Tchaikovsky
(1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Soovin Kim, *violin*
Hugh Sung, *piano*

Ieva Jokubaviciute, student of Seymour Lipkin

Soovin Kim, student of Victor Danchenko and Jaime Laredo

Vitalij Kuprij, student of Gary Graffman

Kaori Yamagami, student of Orlando Cole

Hugh Sung, Director of Instrumental Accompaniment

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Next Recital...

Wednesday, October 14
8:00 p.m., Curtis Hall

Beethoven	*Sonata, Op. 12, No. 3*
Prado	*Suite*
	Jonathan Gandelsman, violin
	Luis Prado, piano
Bozza	*Image*
Liebermann	*Soliloquy*
Dubois	*Flute Sonata*
	Mimi Stillman, flute
	Hugh Sung, piano
Falla	*Ritual Fire Dance*
Kodály	*Solo Sonata, Op. 8*
	Daniel Lee, cello
	Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Second Student Recital

Wednesday, October 14, 1998
Curtis Hall, 8 p.m.

❧

Suite for Violin and Piano — Luis Prado (b. 1970)
- Recitativo
- Meditazione
- Allegro energico

Jonathan Gandelsman, *violin*
Luis Prado, *piano*

Sonata in C major, Op. 8 — Zoltán Kodály (1882-1967)
- Allegro maestoso ma appassionato
- Adagio
- Allegro molto vivace

Daniel Lee, *cello*

"Ritual Fire Dance" from the ballet *El Amor Brujo* — Manuel de Falla (1876-1946)

Daniel Lee, *cello*
Hugh Sung, *piano*

INTERMISSION

Sonata in E-flat major, Op. 12, No. 3, for Violin and Piano — Ludwig van Beethoven (1770-1827)

Allegro con spirito
Adagio con molt'espressione
Rondo: Allegro molto

Jonathan Gandelsman, *violin*
Luis Prado, *piano*

***Image*, Op. 38** — Eugène Bozza (1905-1991)

***Soliloquy*, Op. 44** — Lowell Liebermann (b. 1961)

Mimi Stillman, *flute*

Sonata for Flute and Piano — Pierre-Max Dubois (b. 1930)

Allegro
Andante nostalgico
Rondo

Mimi Stillman, *flute*
Hugh Sung, *piano*

❧

Jonathan Gandelsman, student of Ida Kavafian and Arnold Steinhardt
Daniel Lee, student of Orlando Cole
Mimi Stillman, student of Julius Baker and Jeffrey Khaner

Luis Prado, Composition '96
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Friday, October 16
Faculty Recital
Harold Hall Robinson, double bass
Hugh Sung, piano
8 p.m., Curtis Hall

Anderson	*Sonata*
Bruch	*Kol Nidrei*
Dillmann	*Sonata in D minor*
Mísek	*Sonata in D minor*

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital
Harold Hall Robinson, *double bass*
Hugh Sung, *piano*

Friday, October 16, 1998
Curtis Hall, 8 p.m.

❧

Sonata in D minor for Double Bass and Piano — Klaus Dillmann (b. 1924)
- Allegro moderato
- Adagio cantabile
- Allegretto

Sonata No. 2 in D minor for Double Bass and Piano — Adolf Mĩšek (1875-1956)
- Con fuoco
- Andante cantabile
- Furiant: Allegro energico
- Finale: Allegro appasionato

INTERMISSION

***Kol Nidrei*, Op. 47** — Max Bruch (1838-1920)

Sonata for Double Bass and Piano — David Anderson (b. 1958)
- Allegro moderato
- Largo
- Allegro molto

❧

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BIOGRAPHIES

Harold Hall Robinson

Appointed principal bass of the Philadelphia Orchestra beginning with the 1995/96 season, Mr. Robinson served for 10 years as principal bass of the National Symphony Orchestra and for eight years as associate principal of the Houston Symphony. Prior to that, he was a member of the Santa Fe Opera Orchestra. A prizewinner of the 1982 Isle of Man Solo Competition, Mr. Robinson has performed as soloist with the Philadelphia Orchestra, the National Symphony, the Houston Symphony, the New York Philharmonic and the American Chamber Orchestra, as well as other ensembles. Mr. Robinson joined the faculty of The Curtis Institute of Music in 1995.

❧

Hugh Sung

Mr. Sung, who began studying piano with his mother, later continued his studies with Eleanor Sokoloff and Susan Starr. He made his debut with the Philadelphia Orchestra at age 11, and two years later entered Curtis, where he studied with Jorge Bolet and Seymour Lipkin. He has performed as soloist with the Concerto Soloists Chamber Orchestra, and as an ensemble musician, Mr. Sung has collaborated with many distinguished artists and ensembles, including the American String Quartet, the Diaz Trio, Julius Baker, Jeffrey Khaner and Aaron Rosand, with whom he has toured and recorded on the Vox and Biddulph labels. His work can also be heard on the I Virtuosi and CRI labels. Mr. Sung joined the faculty of The Curtis Institute of Music in 1993 as a staff pianist, and in 1996 was named director of instrumental accompaniment.

The Curtis Institute of Music

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

The Jimmy Brent Concert

Sunday, October 18, 1998
Curtis Hall, 2 p.m.

❧

LHB — James R. Brent
Country Sounds — (1953-1979)
All Good Children Go to Sleep

Thomas Lawton, *piano*

Sarabande from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

Caprice in E-flat major, Op. 1, No. 23 — Niccolò Paganini (1782-1840)

Daniel Kossov, *violin*

Ballade No. 2 in F major, Op. 38 — Frédéric Chopin (1810-1849)

Benjamin Hochman, *piano*

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

"Songs my mother taught me" from *Gypsy Songs*, Op. 55, No. 5 — Antonin Dvořák (1841-1904)

Daniel Kossov, *violin*
Benjamin Hochman, *piano*

❧

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The Symphony Orchestra of The Curtis Institute of Music

THE CURTIS *Symphony*
SEASON PREMIERE

October 19, 1998
Academy of Music

OTTO-WERNER MUELLER, *conductor*
DAVID BILGER, *trumpet*

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform through the Student Recital Series and performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, artistic director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

Photo credit: Jean Brubaker



The Symphony Orchestra of The Curtis Institute of Music

October 19, 1998
8:00 p.m.
Academy of Music

OTTO-WERNER MUELLER, *conductor*
DAVID BILGER, *trumpet*

WAGNER

Prelude to *Die Meistersinger von Nürnberg*

HAYDN

Trumpet Concerto in E-flat major
Allegro
Andante
Allegro

INTERMISSION

BRAHMS

Symphony No. 1 in C minor, Op. 68
Un poco sostenuto —Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio —Allegro non troppo, ma con brio

Otto-Werner Mueller

Head of Curtis' conducting faculty since 1986, Otto-Werner Mueller has established himself as one of this country's foremost conducting teachers: Recent students of his are presently on the conducting staffs of the Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic and the Cleveland Orchestra. He himself has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit and Houston, and he has led all the major Canadian orchestras as well. Mr. Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation where he conducted orchestra, opera and ballet performances, and in 1958 he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation.

David Bilger

A Curtis faculty member since 1997, David Bilger has been lauded by the *New York Times* for his "easy brilliance" and by the *Washington Post* for his "engaging legato touch." Principal trumpet of the Philadelphia Orchestra since 1995, he performed the Tomasi Trumpet Concerto with the Orchestra on its most recent international tour. Mr. Bilger has also appeared as soloist with the Dallas Symphony, Houston Symphony, Concerto Soloists of Philadelphia, Oakland Symphony, Indianapolis Chamber Orchestra, and the Philharmonia Virtuosi of New York, among others. A seasoned chamber musician, he has performed with such ensembles as Chamber Music Northwest, the New York Trumpet Ensemble and Saint Luke's Chamber Ensemble, as well as the Chamber Music Society of Lincoln Center, with whom he recorded Bach's Second Brandenburg Concerto. In addition to conducting master classes throughout the United States, Mr. Bilger has taught at Temple University, Rice University and the University of North Texas.

PROGRAM NOTES

by Dr. Richard E. Rodda

Richard Wagner

Born: Leipzig, May 22, 1813
Died: Venice, February 13, 1883

Prelude to *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*)

The plot of *Die Meistersinger* centers around a song contest held in Nuremberg on St. John's Day. The winner is to marry Eva, beautiful daughter of the goldsmith Veit Pogner. Walther von Stolzing, a young knight from Franconia who has fallen in love with Eva, vows to win the contest and her hand, even though he is not a member of the guild of Mastersingers He is granted permission to compete, in spite of the attempts of Beckmesser, also a contestant, to discredit him for not

knowing the ancient guild rules governing the composition of a song. Eva and Walther communicate their love to the wise cobbler Hans Sachs, who remains their friend and adviser despite his own love for the girl. Sachs helps Walther to shape his musical and poetic ideas, which bring a new freshness and expression to the staid ways of the guild. (Walther and his new art, of course, represent Wagner.) Beckmesser, having stolen Walther's poem, gives it a ludicrous musical setting and makes a fool of himself at the contest. Sachs invites Walther to show how the verses should be sung, and the young knight is acclaimed the winner.

The Prelude, written between March and June 1862, was the first part of the score to be completed, and served as the thematic source for much of the opera. It opens with the majestic processional of the Mastersingers intoned by the full orchestra. A tender theme portraying the love of Eva and Walther leads to a second Mastersinger melody, this one said to have been based on the Crowned Tone by the 17th-century guild member Heinrich Mögling. The Prelude's first section closes with the development of another love motive and phrases later heard in Walther's "Prize Song." The central portion is largely devoted to a cackling, fugato parody of the first Mastersinger theme that anticipates Beckmesser's buffooneries. Wagner brings the Prelude to a magnificent ending with an incomparable contrapuntal weaving together of all of its themes.

Franz Joseph Haydn

Born: Rohrau, Austria, March 31, 1732
Died: Vienna, May 31, 1809

Trumpet Concerto in E-flat major

Sometime in the 1790s, Anton Weidinger, a trumpeter in the Court

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Orchestra in Vienna, developed a new instrument, the so-called "keyed trumpet" — rather like a bugle with saxophone keys — which was only one of the many mechanical and acoustical experiments of the time intended to expand the range and chromatic possibilities of the brasses. The inventor demonstrated his new keyed bugle to Haydn, and the composer was so taken with it, and with Weidinger's skill as a performer, that he agreed to write a piece for him. Haydn's enthusiasm notwithstanding, Weidinger's invention was flawed in that its tone quality was dulled by its key mechanism. It never found much acceptance among players, and hardly outlasted its maker. The splendid concerto Haydn composed for it, however, is among the jewels of the trumpet literature and is one of the outstanding examples of Haydn's creative art.

Haydn's concerto output was not large, probably because he himself was not a virtuoso performer and did not need such works for his own concerts, as did Mozart. He had not written a concerted work for over ten years when he tackled this one for trumpet in 1796, and it was to be not only his last piece in the genre, but also his final symphonic composition — "a fitting farewell to Haydn's orchestral career," according to the eminent Haydn scholar H.C. Robbins Landon. The work is in the traditional three movements, but the style of writing for the trumpet is decidedly advanced for its date of composition. No longer is the solo part restricted to only the notes of the overtone series available on the natural instrument (a limitation which produced the chordal, fanfare-like melodies that characterize the trumpet concertos of the Baroque era), since Haydn instead reveled in the new instrument's expanded

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possibilities for scalar and chromatic figurations.

The first movement opens quietly with an orchestral presentation of the thematic material. The trumpet then takes up the principal subject before launching into the chromatic adventure that is the second theme. The development section and the recapitulation further exploit the agility and range of the solo instrument, and are an enduring testimony to the excellent ability of Haydn's trumpet-playing friend. The slow second movement is a lovely flight of serene melody whose chromatic middle section owes much to the touching andantes of Haydn's younger colleague, Wolfgang Mozart, already dead five years in 1796. The spirited finale is a sonata-rondo, the hybrid form of which Haydn was so fond for closing movements. It is not only a fine specimen of the perfect balance and structural clarity of a master composer at the height of his powers, but also a sparkling showpiece for the soloist.

Johannes Brahms

Born: Hamburg, May 7, 1833
Died: Vienna, April 3, 1897

Symphony No. 1 in C minor, Op. 68

Brahms, while not as breathtakingly precocious as Mozart, Mendelssohn or Schubert, got a reasonably early start on his musical career: He had produced several piano works (including two large sonatas) and a goodly number of songs by the age of 19. In 1853, when Brahms was only 20, Robert Schumann wrote the famous article in the *Neue Zeitschrift für Musik*, his first contribution to that journal in a decade, hailing Brahms as the savior of German music, the rightful heir to the mantle of Beethoven. Brahms was extremely proud of Schumann's advocacy and he displayed the journal with great joy to his friends and family when he returned to his humble Hamburg neighborhood after visiting Schumann in Düsseldorf, but there was the other side of Schumann's assessment as well, that which placed an immense burden on Brahms' shoulders.

Brahms was acutely aware of the deeply rooted traditions of German music extending back not just to Beethoven, but even beyond him to Bach and Schütz and Lassus. His knowledge of Bach was so thorough, for example, that he was asked to join the editorial board of the first complete edition of the works of that Baroque master. He knew that, having been heralded by Schumann, his compositions, especially a symphony, would have to measure up to the standards set by his forebears. At first he doubted that he was even able to write a symphony, feeling that Beethoven had nearly expended all the potential of that form, leaving nothing for future generations. "You have no idea," Brahms lamented, "how it feels to hear behind you the tramp of a giant like Beethoven."

Encouraged by Schumann to undertake a symphony ("If one only makes the beginning, then the end comes of itself," he cajoled), Brahms made some attempts in 1854, but was unsatisfied with the symphonic potential of the sketches, and diverted them into the First Piano Concerto and the *German Requiem*. He began again a year later, perhaps influenced by a performance of Schumann's *Manfred*, and set down a first movement, but this music he kept to himself, and even his closest friends knew of no more than the existence of the manuscript. Seven years passed before he sent this movement to Clara, Schumann's widow, to seek her opinion. With only a few reservations, she was pleased with this C minor sketch, and encouraged Brahms

to hurry on and finish the rest so that it could be performed. Brahms, however, was not to be rushed. Eager inquiries from conductors in 1863, 1864 and 1866 went unanswered. It was not until 1870 that he hinted about any progress at all beyond the first movement.

The success of the superb *Haydn Variations* for orchestra of 1873 seemed to convince Brahms that he could complete his initial symphony, and in the summer of 1874, he began two years of labor — revising, correcting, perfecting — before he signed and dated the score of the First Symphony in September 1876. He was at work right up to the premiere, making alterations after each rehearsal. The C minor Symphony met with a good but not overwhelming reception. It was considered by some to be stern and ascetic, lacking in melody (!). One critic suggested posting signs in concert halls warning: "Exit in case of Brahms." But Brahms' vision was greater than that of his audiences, and some time was needed by listeners to absorb the manifold beauties of this work. It is a serious and important essay ("Composing a symphony is no laughing matter," according to Brahms), one which revitalized the symphonic sonata form of Beethoven and combined it with the full contrapuntal resources of Bach, a worthy successor to the traditions Brahms revered. In the century since its premiere, it has become the most performed of Brahms' symphonies and one of the most cherished pieces in the orchestral literature.

The success and popularity of the First Symphony are richly deserved. It is a work of supreme technical accomplishment and profound emotion, of elaborate counterpoint and beautiful melody. Even to those who know its progress intimately, it reveals new marvels upon each hearing.

The first movement begins with a slow introduction in 6/8 meter, energized by the heartbeats of the timpani supporting the full orchestra. The violins announce the upward-bounding main theme in the faster tempo that launches a magnificent, seamless sonata form. The second movement starts with a placid, melancholy song led by the violins. After a mildly syncopated middle section, the bittersweet melody returns in a splendid scoring for oboe, horn and solo violin. The brief third movement, with its prevailing woodwind colors, is reminiscent of the pastoral serenity of Brahms' earlier Serenades.

The finale begins with an extended slow introduction based on several pregnant thematic ideas. The first, high in the violins, is a minor-mode transformation of what will become the main theme of the finale, but here broken off by an agitated pizzicato passage. A tense section of rushing scales is halted by a timpani roll leading to the call of the solo horn, a melody originally for alphorn that Brahms collected while on vacation in Switzerland. The introduction concludes with a noble chorale intoned by trombones and bassoons, the former having been held in reserve throughout the entire Symphony just for this moment. The finale proper begins with a new tempo and one of the most famous themes in the repertory, a stirring hymn-like melody that resembles the finale of Beethoven's *Choral* Symphony. (When a friend pointed out this affinity to Brahms he shot back, "Any fool can see that!") The movement progresses in sonata form, but without a development section. The work closes with a majestic coda in the brilliant key of C major featuring the trombone chorale of the introduction in its full splendor.

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THE CURTIS *Symphony*
SEASON PREMIERE

Message from the Chairmen

Welcome to the first annual Curtis Symphony Season Premiere! We are honored to be the first chairs of this gala benefit event, which celebrates the opening concert of the Symphony Orchestra of The Curtis Institute of Music each fall. Proceeds will help to insure that each of the 100 young musicians playing tonight, as well as their colleagues in the vocal, keyboard, conducting and composition departments, will be able to continue their education **tuition-free** through Curtis' unique merit-based all-scholarship policy.

Tonight we pay tribute to the Orchestra of this remarkable school, called "the best in the world" by no less a judge than André Previn. We also honor Curtis President and Director, Gary Graffman, on the august occasion of his 70th birthday. Gary's distinguished leadership of this world-renowned institution over the past 12 years is all the more remarkable since throughout that time he has also maintained an active and outstanding performing career. When we consider that he regularly performs throughout Europe and Asia, as well as all over the United States, and has recently recorded with such ensembles as the Vienna Philharmonic, we realize how very fortunate we are to have him here at Curtis, playing such an active role in the cultural community. With all of this, he remains a friend to all the students.

We also pay tribute to our honorary chairs, Dr. Milton L. Rock and Beth Glendinning, for their respective leadership of the Curtis Board of Trustees and the Friends of Curtis. In the last decade, under Dr. Rock's outstanding chairmanship, Curtis has risen to new heights in many ways — from gaining accreditation from the Middle States Association of Schools and Colleges to performing three times at the Evian International Festival and this summer at the Verbier Festival. Under his leadership, a distinguished Board of Overseers was formed, composed of national intellectual leaders and individuals connected to the finest musical institutions in this country. Mrs. Glendinning's more recent chairmanship of the Friends of Curtis for the last two seasons has seen a dramatic doubling of membership revenue and an active program of student support services, including house concerts and a variety of social events. We thank them both for their endless contributions of time and expertise.

Finally, thank you all for joining us tonight and for your support of The Curtis Institute of Music. Next year's gala will celebrate Curtis' 75th Anniversary. We hope to see you there!

David and Sandy Marshall

Gary Graffman

President/Director
The Curtis Institute of Music



Gary Graffman's long history with The Curtis Institute of Music began in 1936 when he arrived at age seven to study piano with Isabelle Vengerova. Exactly 50 years later, in 1986, after many years on the international concert circuit, Mr. Graffman assumed the post of Director of The Institute; in 1995 he was also appointed to the newly-created position of President. Since taking the helm, Mr. Graffman's many accomplishments include strengthening the master class, chamber music and early music programs; increasing student solo and ensemble performance opportunities; gaining accreditation for Curtis from the Middle States Commission on Higher Education; and forging a reciprocal study agreement with the University of Pennsylvania.

Ironically, Mr. Graffman's leadership successes at Curtis were made possible when an injury to his right hand in 1979 curtailed his non-stop performance schedule. He now concentrates on performing and recording the small but brilliant repertoire written for the left hand alone, recreating, in the words of the *Boston Globe*, "the full-blooded Graffman sonority so well remembered from his years playing the big romantic concertos." In addition to his concerts and his role as President and Director of The Institute, Mr. Graffman has been on the piano faculty since 1980. Mr. Graffman has been honored for his leadership by the Commonwealth of Pennsylvania with a Governor's Arts Award, and in 1997 was immortalized with a plaque on the Philadelphia Music Walk of Fame.

Milton L. Rock, Honorary Chair



Milton L. Rock, Ph.D., chairman of The Curtis Institute of Music Board of Trustees, is also chairman of MLR Holdings, L.L.C. and of the Family Business Publishing Company, and is director of Metroweek Corporation.

Dr. Rock holds a B.A. and M.A. from Temple University and a Ph.D. in psychology from the University of Rochester. He is a Fellow and Diplomat, American Psychological Association, Industrial Psychology; past president of the Association of Management Consulting Firms; and a founding member of the Institute of Management Consultants, Inc.

He has written extensively in both professional and business publications. He is the author of psychological instruments and co-author of *The Executive Perceptanalytic Scale* and *Development of Bank Management Personnel*, and editor of the McGraw-Hill *Handbook of Wage and Salary Administration*, *The Compensation Handbook*, *Handbook of Mergers & Acquisitions* and *Corporate Restructuring*.

Dr. Rock became a trustee of Temple University, and in 1981 he joined the Advisory Council of the J.L. Kellogg Graduate School of Management at Northwestern University. Also in 1981 he became a member of the Philadelphia Orchestra Board, on which he served from 1981-87 and 1988-94. In addition to serving on the Curtis Board since 1983, he is chairman of the Pennsylvania Ballet. He previously was a member of the Board of the Foreign Policy Research Institute and the Board of the Philadelphia Museum of Art.

Mrs. Henry P. Glendinning, Honorary Chair



Beth Glendinning has been chair of the Board of the Friends of The Curtis Institute of Music since 1996. A native of Washington, D.C., she graduated from Smith College with a major in music. After a 12-year career in broadcasting, journalism and politics in her hometown, she was appointed director of public relations of the Philadelphia Orchestra in 1963. Retiring from this post after her marriage to Henry P. Glendinning, president of the investment banking firm Butcher & Singer, Inc., she became an active community volunteer and for 18 years, she served as a trustee of Germantown Academy. Her other board memberships have included the Philadelphia Child Guidance Clinic and the Philadelphia Orchestra. Currently she is secretary of the Board of the Philadelphia Chamber Music Society, a member of the Board of Astral Artistic Services and the Council of Emeritus Directors of the Philadelphia Orchestra. She and her late husband founded and directed Free Enterprise Fellowships, a program designed to introduce Philadelphia city and suburban high school students to the world of business and economics. Mrs. Glendinning has a son and a very new granddaughter.

The Curtis Symphony Season Premiere

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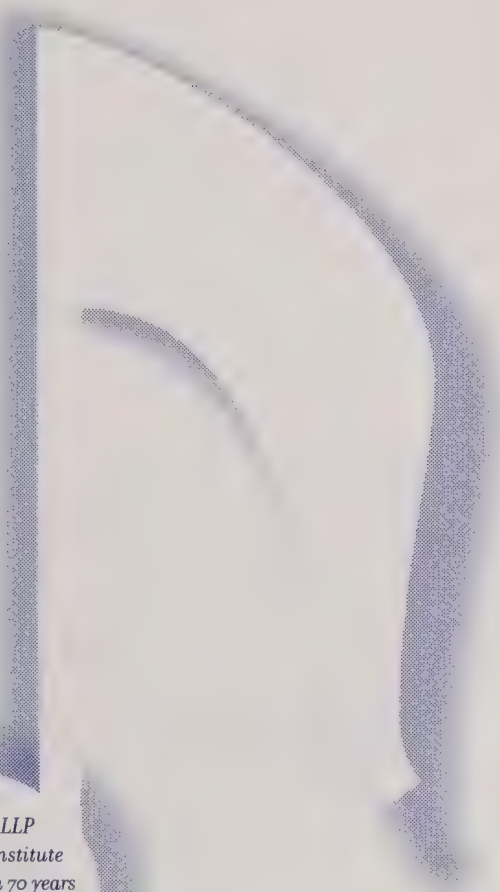
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Endowed fellowships support the training of exceptional young musicians at Curtis. Pictured in front of a portrait of Mary Louise Curtis Bok Zimbalist are students David Ludwig, composition, and Gabriel Kovach, horn. They hold Norman & Rosita Winston Fellowships at Curtis.

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For a copy of our free booklet, *Planned Giving at The Curtis Institute of Music*, or for more information about charitable gift annuities, please call Charles Sterne III, Director of Major Gifts and Planned Giving, at 215-893-5279, or write to:

The Development Office
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The Curtis Institute of Music; Gary Graffman, President/Director

1998-1999 Season

the Symphony ORCHESTRA

Thursday, November 19 at 8 p.m.
Academy of Music

STANISLAW SKROWACZEWSKI, CONDUCTOR

JULIETTE KANG, VIOLIN

BACH/SKROWACZEWSKI Toccata and Fugue

SKROWACZEWSKI Concerto for Orchestra

PROKOFIEV Violin Concerto No. 1

RAVEL *La Valse*

Sunday, February 28 at 8 p.m.
Academy of Music

ROBERT SPANO, CONDUCTOR

PETER SERKIN, PIANO

BARBER *First Essay* for Orchestra

STRAVINSKY *Movements* for Piano and Orchestra

MOZART Piano Concerto No. 24 in C minor, K. 491

STRAUSS *Also Sprach Zarathustra*

the Alumni RECITAL SERIES*

Sunday, November 8 at 3 p.m.
LEILA JOSEFOWICZ, VIOLIN
JOHN NOVACEK, PIANO, GUEST ARTIST

Sunday, February 21 at 3 p.m.
THE LARK QUARTET
GARY GRAFFMAN, PIANO

Monday, March 15 at 8 p.m.
YEFIM BRONFMAN, PIANO

Friday, May 14 at 8 p.m.
AN EVENING OF LIEDER AND OPERATIC FAVORITES

**All recitals are held in Curtis Hall*

the Curtis Opera THEATRE

THE MEDIUM

by Gian Carlo Menotti
The Curtis Opera Studio
NOVEMBER 18, 20 & 22; 8:00 P.M.

DIALOGUES DES CARMÉLITES

by Francis Poulenc
In a semi-staged performance with the Curtis Symphony Orchestra
Centennial Hall at the Haverford School
DECEMBER 10 & 12 8:00 P.M.

IMPRESSIONS DE PELLÉAS

Music by Claude Debussy
Adaptation by Marius Constant and Peter Brook
The Curtis Opera Studio
MARCH 19 & 21 8:00 P.M.

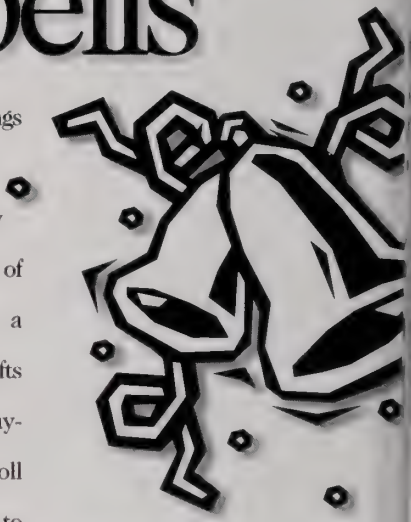
DON GIOVANNI

by W. A. Mozart
The Harold Prince Center/Center City
1412 Chestnut Street
APRIL 27 & 28 8:00 P.M.

For ticket information, call the Curtis Ticket Office at 215-893-7902 or visit us at www.curtis.edu

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Third Student Recital

Wednesday, October 21, 1998
Curtis Hall, 8 p.m.

❧

Sonata in E major, Hob. XVI:31 — Joseph Haydn (1732-1809)
Moderato
Allegretto
Finale: Presto

Lang Lang, *piano*

Song without Words in D major, Op. 109 — Felix Mendelssohn (1809-1847)

Sonata in G minor, Op. 5, No. 2 for Cello and Piano — Ludwig van Beethoven (1770-1827)
Adagio sostenuto ed espressivo — Allegro molto più tosto presto
Rondo: Allegro

Soo Ryoung Bae, *cello*
Hugh Sung, *piano*

INTERMISSION

Etudes — Alexander Scriabin (1872-1915)

Op. 2, No. 1 in C-sharp minor: Andante
Op. 8, No. 3 in D major: Tempestoso
Op. 8, No. 10 in D-flat major: Allegro
Op. 8, No. 8 in A-flat major: Lento
Op. 8, No. 12 in D-sharp minor: Patetico
Op. 42, No. 4 in F-sharp major: Andante
Op. 42, No. 3 in F-sharp major: Prestissimo
Op. 65, No. 3: Molto vivace

Lang Lang, *piano*

Concerto No. 1 in D major, Op. 19 for Violin and Orchestra — Sergei Prokofiev (1891-1953)

Andantino
Scherzo: Vivacissimo
Moderato

Karen Sinclair, *violin*
Hugh Sung, *piano*

❧

Soo Ryoung Bae, student of Orlando Cole
Lang Lang, student of Gary Graffman
Karen Sinclair, student of Yumi Ninomiya-Scott

Hugh Sung, Director of Instrumental Accompaniment

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Friday, October 23
8:00 p.m., Curtis Hall

Clarke *Viola Sonata*
Jennifer Stumm, viola
Hugh Sung, piano

Damase *Sonata for Flute & Harp*
Min Sang Park, flute
Valerie Muzzolini, harp
Hugh Sung, piano

Dutilleux *Sarabande et Cortège*
Julia Lockhart, bassoon
Andrius Zlabys, piano

Haydn *Quartet, Op. 74, No. 3*
Sara Bitlloch, violin
Esther Hoppe, violin
Burchard Tang, viola
Joel W. Noyes, cello

Shostakovich *Cello Concerto No. 1*
Kaori Yamagami, cello
Ieva Jokubaviciute, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

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In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fourth Student Recital

Friday, October 23, 1998
Curtis Hall, 8 p.m.

❧

String Quartet in G minor, Hob. III:74 — Joseph Haydn (1732-1809)

Allegro
Largo assai
Menuet: Allegretto
Allegro con brio

Sara Bitlloch, *violin*
Esther Hoppe, *violin*
Burchard Tang, *viola*
Joel W. Noyes, *cello*

Sarabande et Cortège — Henri Dutilleux (b. 1916)

Julia Lockhart, *bassoon*
Andrius Žlabys, *piano*

Sonata for Viola and Piano — Rebecca Clarke (1887-1979)

Impetuoso
Vivace
Adagio — Allegro

Jennifer Stumm, *viola*
Hugh Sung, *piano*

INTERMISSION

Sonata for Flute and Harp — Jean-Michel Damase (b. 1928)

Allegro moderato
Andante
Scherzo
Adagio — Presto

Min Sang Park, *flute*
Valerie Muzzolini, *harp*

Concerto No. 1 in E-flat major, Op. 107 — Dmitri Shostakovich (1906-1975)

Allegretto
Moderato —
Cadenza: Moderato — Allegro —
Allegro con moto

Kaori Yamagami, *cello*
Ieva Jokubaviciute, *piano*

❧

The Haydn was prepared by Peter Wiley

Sara Bitlloch, student of Rafael Druian
Esther Hoppe, student of Robert Mann
Ieva Jokubaviciute, student of Seymour Lipkin
Julia Lockhart, student of Bernard Garfield
Valerie Muzzolini, student of Judith Loman
Joel W. Noyes, student of David Soyer
Min Sang Park, student of Julius Baker and Jeffrey Khaner
Jennifer Stumm, student of Karen Tuttle
Burchard Tang, student of Joseph de Pasquale
Kaori Yamagami, student of Orlando Cole
Andrius Žlabys, student of Seymour Lipkin

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Monday, October 26
8:00 p.m., Curtis Hall

Bernstein *Dance Suite*
Tilson Thomas *Street Song*
Karl Sweedy, trumpet
Daniel A. Lee, trumpet
Ross Pekar, horn
Joseph McEttrick, trombone
Charles Giannelli, tuba

Bottesini *Fantasy*
Joseph W. Everett, double bass
Jungeun Kim, piano

Brahms *Cello Sonata, Op. 38*
Yeon-Sun Joo, cello
Hugh Sung, piano

Mozart *Concerto for Flute & Harp*
Mimi Stillman, flute
Katherine Hazzard, harp
Hugh Sung, piano

Ysaÿe *Sonata in E major*
Pavel Ilyashov, violin

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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

Meng-Chieh Liu

"It's a miracle!" says Gary Graffman about his younger colleague Meng-Chieh Liu. Indeed, the recovery and return to the concert stage of Mr. Liu after a life-threatening illness is nothing short of miraculous. Mr. Liu first made headlines in 1993 when, as a 20-year-old Curtis student, he substituted on only three hours notice for an indisposed André Watts at Philadelphia's Academy of Music. Critics raved about "the great romantic event" and praised the Taiwanese pianist's sensitive and dynamic musicality. Engagements with the Philadelphia Orchestra and other major auspices immediately followed, and Mr. Liu's future seemed assured.

But suddenly what seemed like a stellar career waiting to happen was halted by a rare and debilitating illness. Hospitalized and barely able to move, Mr. Liu was virtually given up for lost, his chances for survival termed by doctors "a long shot." Furthermore, medical experts agreed that even if he lived, playing the piano again would be "absolutely impossible." Mr. Liu proved them wrong. Thanks to a combination of modern medicine and old-fashioned inner strength, coupled with arduous determination and relentless physical therapy, Meng-Chieh Liu has been restored to health and now begins the first concert season of his new life.

A graduate of The Curtis Institute of Music (and currently its youngest faculty member), Meng-Chieh Liu studied at Curtis with the late Jorge Bolet, Claude Frank and Eleanor Sokoloff. He was born in Kaohsiung, Taiwan, and, when barely in his teens, came to international attention as winner of the First Asia Pacific Piano Competition. Subsequently, Mr. Liu won first prizes in the Mieczyslaw Munz and Stravinsky competitions and toured extensively, making his New York orchestral debut in 1991 and his Washington recital debut at the Kennedy Center in 1995.

❧

Mr. Liu wishes to thank Ken Cowan for his friendship and encouragement, which made this concert possible.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital

Meng-Chieh Liu, *piano*

Sunday, October 25, 1998
Curtis Hall, 3 p.m.

❧

Six Pieces for Piano, Op. 118 — Johannes Brahms (1833-1897)
- Intermezzo
- Intermezzo
- Ballade
- Intermezzo
- Romanze
- Intermezzo

Toccata in C major for Organ, BWV 564
transcribed for Piano by Ferruccio Busoni — Johann Sebastian Bach (1685-1750)
- Toccata
- Adagio
- Fuga

INTERMISSION

Nocturne in D-flat major, Op. 27, No. 2
Scherzo No. 4 in E major, Op. 54 — Frédéric Chopin (1810-1849)

Prelude and Fugue in D-flat major, Op. 87, No. 15
Prelude and Fugue in D minor, Op. 87, No. 24 — Dmitri Shostakovich (1906-1975)

***La Valse*, Poème Choréographique** — Maurice Ravel (1875-1937)

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifth Student Recital

Monday, October 26, 1998
Curtis Hall, 8 p.m.

❧

Sonata — Bohuslav Martinů (1890-1959)
- Allegro moderato
- Adagio
- Allegro poco moderato

***Après un Rêve*, Op. 7, No. 1** — Gabriel Fauré (1845-1924)
arranged by Yevgeniy Sharlat

Vocalise en Forme de Habanera — Maurice Ravel (1875-1937)
transcribed by Louis Fleury

Mimi Stillman, *flute*
Hugh Sung, *piano*

Dance Suite — Leonard Bernstein (1918-1990)
- *Dancisa*
- *Waltz*
- *Bi-Tango*
- *Two-Step*
- *M T V*

Street Song — Michael Tilson Thomas (b. 1944)

Karl Sweedy, *trumpet*
Daniel A. Lee, *trumpet*
Ross Pekar, *horn*
Joseph McEttrick, *trombone*
Charles Giannelli, *tuba*

INTERMISSION

Fantasy on Themes from *La Sonnambula* by Vincenzo Bellini — Giovanni Bottesini (1821-1889)

Joseph W. Everett, *double bass*
Jungeun Kim, *piano*

Sonata in E major, Op. 27, No. 6 — Eugène Ysaÿe (1858-1931)

Pavel Ilyashov, *violin*

Sonata in E minor, Op. 38 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi Menuetto
Allegro

Yeon-Sun Joo, *cello*
Hugh Sung, *piano*

❧

The brass quintet was prepared by Blair Bollinger

Joseph W. Everett, student of Harold Hall Robinson
Charles Giannelli, student of Paul Krzywicki
Pavel Ilyashov, student of Victor Danchenko and Jaime Laredo
Yeon-Sun Joo, student of Orlando Cole
Daniel A. Lee, student of Frank Kaderabek
Joseph McEttrick, student of Nitzan Haroz
Ross Pekar, student of Myron Bloom
Yevgeniy Sharlat student of Richard Danielpour
Mimi Stillman, student of Julius Baker and Jeffrey Khaner
Karl Sweedy, student of Frank Kaderabek

Jungeun Kim, guest artist
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, October 28
8:00 p.m., Curtis Hall

Chopin *Ballade in F minor*
Levkovich *Sonata*
Andrius Zlabys, piano

Reicha *Quintet, Op. 88, No. 2*
In Tiffany Lee, flute
Adam Hollander, oboe
Wongjo David Chang, clarinet
Jung-Ki Kim, horn
Julia Lockhart, bassoon

Shostakovich *Violin Concerto No. 1*
Paul Kim, violin
Hugh Sung, piano

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixth Student Recital

Wednesday, October 28, 1998
Curtis Hall, 8 p.m.

❧

Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810-1849)

Sonata — Dmitri Levkovich (b. 1979)

Andrius Žlabys, *piano*

Quintet in E-flat major, Op. 88, No. 2 — Antoine Reicha (1770-1836)

Allegro moderato
Scherzo
Andante grazioso
Allegro molto

In Tiffany Lee, *flute*
Adam Hollander, *oboe*
Woongjo David Chang, *clarinet*
Jung-Ki Kim, *horn*
Julia Lockhart, *bassoon*

INTERMISSION

Concerto No. 1 in A minor, Op. 77 — Dmitri Shostakovich (1906-1975)

Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante — Cadenza —
Burlesque: Allegro con brio

Paul Kim, *violin*
Hugh Sung, *piano*

❧

The woodwind quintet was prepared by Jeffrey Khaner

Woongjo David Chang, student of Donald Montanaro
Adam Hollander, student of Richard Woodhams
Jung-Ki Kim, student of Myron Bloom
Paul Kim, student of Aaron Rosand
In Tiffany Lee, student of Julius Baker and Jeffrey Khaner
Dmitri Levkovich, student of David Loeb
Julia Lockhart, student of Bernard Garfield
Andrius Žlabys, student of Seymour Lipkin

Hugh Sung, Director of Instrumental Accompaniment

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Friday, October 30
8:00 p.m., Curtis Hall

The Curtis Vocal Studies Department will perform a program of works by Bernstein, Donizetti, d'Hardelot, Ge Tian, Gimenzo, Lara, Luna, Mozart, Obradors, Romberg, Rossini, Verdi and Vivaldi.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventh Student Recital

Friday, October 30, 1998
Curtis Hall, 8 p.m.

❧

"Per pietà, ben mio" from *Così fan Tutte* — Wolfgang Amadeus Mozart (1756-1791)

Rachel Mondanaro, *soprano*
Susan Nowicki, *piano*

"O Isis und Osiris" from *Die Zauberflöte* — Mozart

Matthew Rose, *bass*
Susan Nowicki, *piano*

"Dove sono" from *Le Nozze di Figaro* — Mozart

Eve Gigliotti, *soprano*
Donald St. Pierre, *piano*

"Martern aller Arten" from *Die Entführung aus dem Serail* — Mozart

Courtney Durham, *soprano*
Donald St. Pierre, *piano*

"Là ci darem la mano" from *Don Giovanni* — Mozart

Eve Gigliotti, *soprano*
Brian Kontes, *bass-baritone*
Donald St. Pierre, *piano*

"Il lacerato spirito" from *Simon Boccanegra* — Giuseppe Verdi (1813-1901)

Brian Kontes, *bass-baritone*
Mikael Eliasen, *piano*

"Siciliana" from *I Vespri Siciliani* — Verdi

Karen Slack, *soprano*
Mikael Eliasen, *piano*

"Raggio d'amore" from *Il Furioso* — Gaetano Donizetti (1797-1848)

"Orribile lo scempio" from *Tito Manlio* — Antonio Vivaldi (1678-1741)

D. Renard Young, *baritone*
Susan Nowicki, *piano*

"O luce di quest'anima" from *Linda di Chamounix* — Donizetti

Amanda Gosier, *soprano*
Susan Nowicki, *piano*

"Serenade in a Grass Field" — Ge Tian (b. 1937)

"Under the Silver Moon" — Ying-Hai Lee (b. 1943)

"Because" — Guy d'Harlot (1858-1936)

Ge-Qun Wang, *tenor*
Mikael Eliasen, *piano*

"Serenade" from *The Student Prince* — Sigmund Romberg (1887-1951)

Karen Slack, *soprano*
Holly Weinheimer, *mezzo-soprano*
Ramone Diggs, *tenor*
Brian Kontes, *bass-baritone*
Donald St. Pierre, *piano*

INTERMISSION

"La Tarántula" from *La Tempranica* — Jerónimo Giménez (1854-1923)

"De España vengo" from *El Niño Judío* — Pablo Luna (1879-1942)

Yalí-Marie Williams, *soprano*
Donald St. Pierre, *piano*

"Del cabello mas sutil" Fernando Obradors
"El vito" (1897-1945)

"Granada" Augustín Lara
(1897-1970)

Glenn Alamilla, *tenor*
Donald St. Pierre, *piano*

"I am Easily Assimilated" from *Candide* Leonard Bernstein
(1918-1990)

Edith M. Dowd, *contralto*
Glenn Alamilla, *tenor*
Ramone Diggs, *tenor*
Brian Kontes, *bass-baritone*
Valeriano Lanchas, *bass*
Susan Nowicki, *piano*

Act I Finale from *L'Italiana in Algeri* Gioachino Rossini
(1792-1868)

Eve Gigliotti, *soprano*
Margarita Y. Gomez, *soprano*
Holly Weinheimer, *mezzo-soprano*
Ramone Diggs, *tenor*
Quirijn de Lang, *baritone*
D. Renard Young, *baritone*
Valeriano Lanchas, *bass*
Mikael Eliasen, *piano*

❧

All of the above singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Susan Nowicki and Donald St. Pierre, Opera & Voice Coaches

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighth Student Recital

Monday, November 2, 1998
Curtis Hall, 8 p.m.

❧

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Ming Huan Xu, *violin*
Hugh Sung, *piano*

Passacaglia in G minor, after Handel — Johan Halvorsen (1864-1935)

Margaret Kwon, *violin*
Yeon-Sun Joo, *cello*

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto — Allegro

Mara Gearman, *viola*
Li Jian, *piano*

INTERMISSION

Concerto in B-flat major, Op. 7, No. 3 — Tomaso Albinoni (1671-1751)

Allegro
Adagio
Allegro

Karl Sweedy, *trumpet*
Hugh Sung, *piano*

Concerto No. 1 in D major, Op. 6 — Niccolò Paganini (1782-1840)

Allegro maestoso
Adagio espressivo
Rondo: Allegro spiritoso

Nathan Cole, *violin*
Hugh Sung, *piano*

❧

The Halvorsen was prepared by Orlando Cole

Nathan Cole, student of Jaime Laredo and Ida Kavafian
Mara Gearman, student of Karen Tuttle
Yeon-Sun Joo, student of Orlando Cole
Margaret Kwon, student of Aaron Rosand
Karl Sweedy, student of Frank Kaderabek
Ming Huan Xu, student of Victor Danchenko

Li Jian, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, November 4
8:00 p.m., Curtis Hall

Beethoven *Kreutzer Sonata, Op. 47*
Brahms *Sonata No. 3, Op. 108*
Hilary Hahn, violin
Andrius Zlabys, piano

Brahms *Sonata, Op. 120, No. 1*
Anthony McGill, clarinet
Anna Polonsky, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninth Student Recital

Wednesday, November 4, 1998
Curtis Hall, 8 p.m.

❧

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms
for Violin and Piano — (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Hilary Hahn, *violin*
Andrius Žlabys, *piano*

Sonata in F minor, Op. 120, No. 1 — Brahms
for Clarinet and Piano

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Anthony McGill, *clarinet*
Anna Polonsky, *piano*

INTERMISSION

Sonata No. 9 in A major, Op. 47, *Kreutzer* for Violin and Piano — Ludwig van Beethoven (1770-1827)

Adagio sostenuto — Presto
Andante con Variazioni
Finale: Presto

Hilary Hahn, *violin*
Andrius Žlabys, *piano*

❧

Hilary Hahn, student of Jaime Laredo

Anthony McGill, student of Donald Montanaro

Anna Polonsky, student of Peter Serkin

Andrius Žlabys, student of Seymour Lipkin

❧

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Next Recital...

Friday, November 6
8:00 p.m., Curtis Hall

Anderson *Double Bass Concerto*
Mary Wheelock, double bass
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, conductor

Bach *Partita No. 1 in B minor*
Milstein *Paganiniana*
Hilary Hahn, violin

Schumann *Kreisleriana*
Christina Anum-Dorhuso, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Tenth Student Recital

Friday, November 6, 1998
Curtis Hall, 8 p.m.

❧

Paganiniana — Nathan Milstein
Variations for Solo Violin — (1904-1992)

Hilary Hahn, *violin*

***Kreisleriana*, Op. 16** — Robert Schumann (1810-1856)

Äusserst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Christina Anum-Dorhuso, *piano*

INTERMISSION

Partita No. 1 in B minor, BWV 1002 — Johann Sebastian Bach (1685-1750)

Allemanda — Double
Corrente — Double
Sarabande — Double
Tempo di Borea — Double

Hilary Hahn, *violin*

Concerto for Double Bass, Strings and Harp — David Anderson (b. 1962)

Allegro moderato
Largo — Adagio — Largo
Allegro agitato

Mary Wheelock, *double bass*
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, *conductor*

❧

The Anderson was prepared by Harold Hall Robinson

Christina Anum-Dorhuso, student of Eleanor Sokoloff
Hilary Hahn, student of Jaime Laredo
Sarah Hatsuko Hicks, student of Otto-Werner Mueller
Mary Wheelock, student of Harold Hall Robinson

❧

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Next Recital...

Monday, November 9
8:00 p.m., Curtis Hall

Franck *Violin Sonata*
Karen Sinclair, violin
Robert Dodd Greene, piano, guest

Mozart *Piano Concerto, K. 459*
Anna Polonsky, piano

Sinfonia Concertante, K. 364
Hannah Hyo-Bin Jin, violin
Jessica Thompson, viola
The Curtis Chamber Orchestra
Joseph Bousso, conductor

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The Curtis Institute of Music

Alumni Recital Series

Leila Josefowicz, violin

John Novacek, piano,
Guest Artist

Sunday, November 8, 1998
3:00 p.m.

1998/99 Season

The Curtis Institute of Music

Gary Graffman, President/Director

❖

Leila Josefowicz, violin
John Novacek, piano, guest artist

❖

November 8, 1998

❖

Franz Schubert (*1797-1828*) — **Rondo in B minor, D. 895**

Dmitri Shostakovich (*1906-1975*) — **Sonata for Violin and Piano, Op. 134**
Andante
Allegretto
Largo — Andante

❖

Intermission

❖

Peter Ilyich Tchaikovsky (*1840-1893*)
***Sérénade Mélancolique*, Op. 26**
***Valse-Scherzo*, Op. 34**

George Gershwin (*1898-1937*) — ***Porgy and Bess* Suite**
Transcribed by Jascha Heifetz
Summertime/A Woman is a Sometime Thing
My Man's Gone Now
It Ain't Necessarily So
Bess, You is My Woman Now
Tempo di Blues

Henri Vieuxtemps (*1820-1881*) — ***Souvenir d'Amérique*, Op. 17**
(Variations burlesque sur "Yankee Doodle")

Biographies

❖

LEILA JOSEFOWICZ *(Violin '97)*

Violinist Leila Josefowicz, a 1997 graduate of The Curtis Institute of Music, has been acclaimed by critics around the world for the intensity with which she performs the most challenging works in the repertoire. Recipient of a 1994 Avery Fisher Career Grant, she made her Carnegie Hall debut that same year performing the Tchaikovsky Concerto with Sir Neville Marriner and the Academy of St. Martin in the Fields. Since that time she has appeared as soloist with such orchestras as those of Philadelphia, Boston, Chicago, Cleveland, Los Angeles, St. Louis, Atlanta, Toronto, Montreal, Detroit, Houston, Cincinnati and Vancouver. Recent international tours have included performances with the London Philharmonic, Rotterdam Philharmonic, National Orchestra of France and Japan's NHK Symphony. Ms. Josefowicz has received high praise for her recordings on the Philips Classics label: she was awarded the Diapason d'Or prize for both her debut recording of the Tchaikovsky and Sibelius concertos with Sir Neville and the Academy of St. Martin in the Fields as well as for her 1996 release, *Solo*. Her recording of sonatas with pianist John Novacek, *For the End of Time*, was released earlier this year. While at The Curtis Institute of Music, Ms. Josefowicz studied with Jaime Laredo and the late Jascha Brodsky.

JOHN NOVACEK

Guest artist John Novacek is the winner of the Leschetizky and Joanna Hodges piano competitions, among others. He has performed in recital across the United States and around the world at such venues as the Kennedy Center, Los Angeles' Ambassador Auditorium and Tokyo's Suntory Hall; he can also be frequently heard on NPR's *Performance Today*. A composer as well as a pianist, Mr. Novacek's *Ragtime Suite for Piano Quintet* was performed by the chamber group *Millennium* on a recent tour of North America and Europe. In addition, he has written arrangements for the Three Tenors, Kiri Te Kanawa and pop singer Diana Ross. Mr. Novacek studied piano with Peter Serkin, Jakob Gimpel and Bruce Sutherland, and chamber music with Felix Galimir.

Alumni Society of Greater Philadelphia

❖

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
D. Alan Morrison
Richard Shapp
Mary Wheelock, *Student Representative*

❖

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, a new cassette deck for the Library listening room and student living expenses.

❖

Alumni Recital Series Benefactors

Dr. and Mrs. Robert Atkins
Marcantonio Barone*
Marie M. de Benneville
Richard D. Berkowitz, M.D.
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Eleanor B. Sokoloff*
Jean Steinhart
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Warren H. Watanabe
Jack Wolgin
Ron Wormser

(List complete as of October 14)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eleventh Student Recital

Monday, November 9, 1998
Curtis Hall, 8 p.m.

❧

Sonata in A major — César Franck (1822-1890)
- Allegretto moderato
- Allegro
- Recitativo — Fantasia
- Allegretto poco mosso

Karen Sinclair, *violin*
Robert Dodd Greene, *piano*

INTERMISSION

Concerto No. 19 in F major, K. 459 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro vivace
- Allegretto
- Allegro assai

Anna Polonsky, *piano*
The Curtis Chamber Orchestra
Joseph Bousso, *conductor*

Sinfonia Concertante in E-flat major, K. 364 Mozart

Allegro maestoso
Andante
Presto

Hannah Hyo-Bin Jin, *violin*
Jessica Thompson, *viola*
The Curtis Chamber Orchestra
Joseph Bousso, *conductor*

❧

Joseph Bousso, student of Otto-Werner Mueller
Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott
Anna Polonsky, student of Peter Serkin
Karen Sinclair, student of Yumi Ninomiya Scott
Jessica Thompson, student of Karen Tuttle

Robert Dodd Greene, guest artist

❧

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Next Recital...

Wednesday, November 11
8:00 p.m., Curtis Hall

Bach *Orchestral Suite No. 2*
Min Sang Park, flute
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, harpsichord

Beethoven *Cello Sonata, Op. 5, No. 2*
Na-Young Baek, cello
Li Jian, piano

Paganini *Violin Concerto No. 1*
Daniel Chong, violin
Robert Koenig ('90, '91), piano

Schumann *Violin Sonata No. 2*
Ming Huan Xu, violin
Hugh Sung, piano

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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twelfth Student Recital

Wednesday, November 11, 1998
Curtis Hall, 8 p.m.

❧

Concerto No. 1 in D major, Op. 6
Ed. by August Wilhelmj

Niccolò Paganini
(1782-1840)

Daniel Chong, *violin*
Robert Koenig, *piano*

Sonata No. 2 in G minor, Op. 5, No. 2
Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

Na-Young Baek, *cello*
Li Jian, *piano*

INTERMISSION

Orchestral Suite No. 2 in B minor, BWV 1067 — Johann Sebastian Bach (1685-1750)

Overture
Rondeau
Sarabande
Bourée I & II
Polonaise — Double
Menuet
Bandinerie

Min Sang Park, *flute*
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, *harpsichord*

Sonata No. 2 in D minor, Op. 121 — Robert Schumann (1810-1856)

Ziemlich langsam
Sehr lebhaft
Leise, einfach
Bewegt

Ming Huan Xu, *violin*
Hugh Sung, *piano*

❧

Na-Young Baek, student of Orlando Cole
Daniel Chong, student of Victor Danchenko
Sarah Hatsuko Hicks, student of Otto-Werner Mueller
Min Sang Park, student of Julius Baker & Jeffrey Khaner
Ming Huan Xu, student of Victor Danchenko

Robert Koenig, Accompanying '90, '91
Li Jian, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Friday, November 13
8:00 p.m., Curtis Hall

Bach *Partita No. 2*
Jessica Thompson, viola

Beethoven *Kreutzer Sonata*
Jessica Linnebach, violin
Li Jian, piano

Grieg *Cello Sonata, Op. 36*
Soo Ryoung Bae, cello
Christina Anum-Dorhuso, piano

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Call 215-893-5261

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirteenth Student Recital

Friday, November 13, 1998
Curtis Hall, 8 p.m.

❧

Partita No. 2 in G minor, BWV 1004
(transposed from D minor)
Johann Sebastian Bach
(1685-1750)

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Jessica Thompson, *viola*

Sonata in A minor, Op. 36
for Cello and Piano
Edvard Grieg
(1843-1907)

Allegro agitato
Andante molto tranquillo
Allegro — Allegro molto e marcato

Soo Ryoung Bae, *cello*
Christina Anum-Dorhuso, *piano*

INTERMISSION

Sonata No. 9 in A major, Op. 47, *Kreutzer*
for Violin and Piano

Ludwig van Beethoven
(1770-1827)

Adagio sostenuto — Presto
Andante con Variazioni
Finale: Presto

Jessica Linnebach, *violin*
Li Jian, *piano*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Soo Ryoung Bae, student of Orlando Cole

Jessica Linnebach, student of Aaron Rosand

Jessica Thompson, student of Karen Tuttle

Li Jian, Staff Pianist

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Monday, November 16
8:00 p.m., Curtis Hall

Gröndahl *Trombone Concerto*
Bill C. Thomas, trombone
Li Jian, piano

Schumann *Violin Sonata No. 2*
Sara Bitlloch, violin
Jonathan A. Biss, piano

Tchaikovsky *Violin Concerto*
Jinyeong Jessica Lee, violin
Benjamin A. Loeb ('92), piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fourteenth Student Recital

Monday, November 16, 1998
Curtis Hall, 8 p.m.

❧

Concerto for Trombone and Orchestra — Launy Grøndahl (1886-1960)

Moderato assai ma molto maestoso
Quasi una Leggenda: Andante, grave
Finale: Maestoso — Rondo: Allegretto scherzando

Bill C. Thomas, *trombone*
Li Jian, *piano*

Concerto in D major, Op. 35 for Violin and Orchestra — Piotr Ilyich Tchaikovsky (1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Jinyeong Jessica Lee, *violin*
Benjamin A. Loeb, *piano*

INTERMISSION

Sonata No. 2 in D minor, Op. 121
for Violin and Piano

Robert Schumann
(1810-1856)

Ziemlich langsam — Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

Sara Bitlloch, *violin*
Jonathan A. Biss, *piano*

❧

Jonathan A. Biss, student of Leon Fleisher

Sara Bitlloch, student of Rafael Druian

Jinyeong Jessica Lee, student of Robert Mann and Ida Kavafian

Bill C. Thomas, student of Nitzan Haroz

Li Jian, Staff Pianist

Benjamin A. Loeb, Accompanying '92

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Friday, November 20
8:00 p.m., Curtis Hall

Bach *Contrapunctus IX*

Ewald *Quintet, Op. 5*
Skye Chung-Ming Chang, trumpet
Brian Osborne, trumpet
Michal Emanovsky, horn
Bill C. Thomas, trombone
Zachary Bond, trombone

Reicha *Quintet, Op. 99, No. 4*
Min Sang Park, flute
Kyle A. Mustain, oboe
Martin Scalona, clarinet
Richard Hannan, bassoon
Gabriel Kovach, horn

Schubert *Four Impromptus, Op. 90*
Akiko Tominaga, piano

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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE
presents

THE MEDIUM

by GIAN CARLO MENOTTI



November 18, 20 & 22, 1998

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform through the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents

THE MEDIUM

Music and Libretto by GIAN CARLO MENOTTI

MIKAEL ELIASEN & DANIELLE ORLANDO, Music Directors
BEN LEVIT, Stage Director
ROBERT KRAMER, Scenic Designer
VALERIE JOYCE, Costume Designer
TROY A. MARTIN-O'SHIA, Lighting Designer

Wednesday, November 18, 1998
Friday, November 20, 1998
Sunday, November 22, 1998

The Curtis Opera Theatre • 8:00 p.m.

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Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

THE MEDIUM

CAST

Monica, daughter of Madame Flora	Sungji Kim
Toby, a mute	Jeffrey Kim
Madame Flora (Baba)	Edith M. Dowd
Mrs. Gobineau	Joslin E. Romphf
Mr. Gobineau	Quirijn de Lang
Mrs. Nolan	Angelinka Krasteva

There will be one 3-minute pause between acts.
Total Running Time: 1 hour, 10 minutes



SYNOPSIS

ACT I

The time is 1947. In a shabby walk-up apartment, Madame Flora (Baba) ekes out an existence as a medium, assisted by her daughter, Monica, and a mute Gypsy youth named Toby. Entering the apartment, Mme. Flora lashes out at Toby for trying on costumes instead of tidying the apartment. Soon three clients arrive: Mr. and Mrs Gobineau, and a lone woman, Mrs. Nolan, who is visiting for the first time. She wants to contact her daughter, who died the year before. To make her feel more at ease, Mrs. Gobineau tells her about their infant son, who drowned years ago, and whom the Medium has enabled them to hear. Mme. Flora starts the session, dimming the light over the table and letting out a cry of anguish, which fades as Monica appears in the distance, reassuring Mrs. Nolan that she is her daughter. Mme. Flora appears suddenly disturbed: Who just touched her? Trembling, she looks around, insisting she felt a hand in the dark. The clients reassure her they have often felt the same thing, but she orders them to leave. Asking Monica to pour her a drink, she says the séances must not go on as she surely felt a cold hand at her throat. She tries to blame Toby, but Monica calms her by singing a ballad. Mme. Flora hears again the voices of her clients' children. Though Monica assures her she is imagining it, Mme. Flora, terribly shaken, makes the others kneel with her as she prays.

ACT II

A few days later, Toby is giving a puppet-theater performance to amuse Monica, who sings for him, and they dance. Mme. Flora, who has been drinking, comes in and tries to cajole Toby into admitting it was he who touched her during the séance. His negative response angers Mme. Flora, and she starts beating him. Interrupted by the doorbell, she admits her three clients and asks them to sit down, refunding their money and saying the séances were a fraud. The clients refuse to believe her: for them the séances were real. Mme. Flora says they must leave; she also tells Toby to go as well. This angers Monica, who retires to her room. Sitting alone, Mme. Flora again hears a ghostly voice calling, "Mother, mother, are you there?" She has a drink, trying to calm her nerves, and eventually falls asleep. Toby creeps back into the apartment, hoping to escape with Monica, but he finds that Mme. Flora has locked the girl's door. When he accidentally makes a noise that awakens Mme. Flora, he hides behind a curtain in terror. Terrified, Mme. Flora grabs a gun to protect herself and searches for the ghost.

BIOGRAPHIES

Mikael Eliasen, *musical director, piano*

Mikael Eliasen, head of Curtis' Vocal Studies department, has given numerous master classes around the world, including at the Shanghai Conservatory of Music, the Tchaikovsky Conservatory of Music in Moscow, the Jerusalem Music Center, the National Opera of Prague and the National University of Seoul. He is a regular guest at the Opera Academy in Copenhagen, Denmark, his native country, as well as at the International Opera Studio in the Netherlands, and for the past 10 years he has taught at the Chautauqua Institution Summer Voice Program. Tom Krause, Theodor Uppman, Robert Merrill, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Mira Zakai and Florence Quivar are some of the many artists with whom he has collaborated worldwide. Mr. Eliasen formerly served as the artistic director of the European Center for Opera and Vocal Arts in Belgium and the music director for the San Francisco Opera Center.

Danielle Orlando, *musical director, piano*

In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Music staff positions with the Washington Opera and Wolf Trap Opera have recently been added to those of the Metropolitan Opera, Opera Company of Philadelphia, Pittsburgh Opera, American Institute of Music Studies in Austria, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera Center and Festival Dei Due Mondi in Spoleto, Italy, and Charleston, South Carolina. In addition, Ms. Orlando has served as judge, accompanist and music coordinator for the Luciano Pavarotti International Voice Competition and judge for the Metropolitan Opera National Council regional auditions. She began her studies at the Settlement Music School in Philadelphia and later continued at the Eastman School of Music. Ms. Orlando earned a Master of Music degree in Piano Performance at Temple University and performs frequently as an accompanist in the United States and abroad.

Ben Levit, *stage director*

Ben Levit has served as artistic director of Philadelphia's American Music Theater Festival (AMTF) since 1994. For AMTF, he has directed the 1995 world premiere of Jo Carol Pierce's *Bad Girls Upset by the Truth*, as well as the AMTF/Rainbow Finale School productions of *Smokey, Cain and the...Angel* and *Betcha*. Prior to joining AMTF, Mr. Levit was a freelance director at Off-Broadway and regional theaters for 14 years, in addition to serving as director-in-residence at the Mark Taper Forum in Los Angeles and Playwrights Horizons in New York. Around the country he has staged *Whose Life is it Anyway?* at the Kennedy Center, Weill's *One Touch of Venus* at the Goodspeed Opera, the U.S. premiere of Howard Brenton's *The Genius* and the original musical theater production of *Herringbone*. In addition, Mr. Levit has taught acting and directing at the New York University Professional Theater program.

Gian Carlo Menotti, *music and libretto*

Curtis alumnus Gian Carlo Menotti (Composition '33), recognized as one of this century's most important composers, significantly revitalized the concept of American opera. His operas, many of which have become staples of the repertoire, have been produced on international television, Broadway and at the Metropolitan Opera. His acclaimed catalogue of 21 operas and theater works, as well as orchestral, vocal, choral and chamber music, has earned him two Pulitzer Prizes, two New York Critic's Circle Awards, the Christopher Prize, a Guggenheim Fellowship and a grant from the American Academy of Arts and Sciences and the National Institute of Arts and Sciences. Mr. Menotti came to the United States in 1928 at the suggestion of Arturo Toscanini to attend The Curtis Institute of Music; he himself taught composition at Curtis from 1941 to 1955 and again from 1965 to 1971.

Robert Kramer, *scenic designer*

Mr. Kramer is making his Philadelphia design debut here at The Curtis Institute of Music. He has previously designed sets for the Boston Lyric Stage and the Lake George Opera Festival. His prop master credits include the Chautauqua Opera Festival, American Music Theater Festival, the Wilma Theater and Des Moines Metro Opera. Mr. Kramer received his M.F.A. from Brandeis University in 1996.

Valerie Joyce, *costume designer*

The Medium marks Ms. Joyce's first production at Curtis. She has been designing in the Philadelphia area for the past four years. Her credits include *A Moon for the Misbegotten* at the Venture Theatre; *The Real Thing* at the Arden Theatre; *Love's Labours Lost* at the Accidental Theatre; *True West* and *Waiting for Godot* at the Lantern Theatre; *Quick Takes*, *Six Story Building* and *An Evening of One Acts* with the New Hope Performing Arts Festival; *Love By the Bolt* at the Foundation Theatre; *Comedy of Errors* at Princeton Repertory Theatre; and *Pageant of the Shearsmen and Tailors* and *As You Like It* at the Infinity Theatre. She has also designed for the Young Playwrights Festival and Plays and Players Theatre, as well as at area universities. Ms. Joyce received her Master of Theatre Arts degree from Villanova University and is also currently designing for Opera Delaware.

Troy Martin-O'Shia, *lighting designer*

Mr. Martin-O'Shia's local credits include *Moon Over Buffalo*, *Shylock*, *The Old Vicked Songs*, *Faith Healer* and many others for the Walnut Street Theatre. He is urrently the production electrician for People's Light and Theatre Company and vas the lighting designer for *Fishes* and *Sacco and Venzetti*. He has designed for the \merican Music Theatre Festival, Venture Theatre, Cheltenham Theatre and the \rts Bank at the University of the Arts. This December he will design the lighting or the world premiere of *Billy and Zelda* for Opera Delaware, which is directed by Ben Levit. This is Mr. Martin-O'Shia's first design for the Curtis Opera Theatre.

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The Curtis Institute of Music
Gary Graffman, President/Director

The Symphony Orchestra of The Curtis Institute of Music



November 19, 1998
Academy of Music

STANISLAW SKROWACZEWSKI, *conductor*
JULIETTE KANG, *violin*

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform through the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

Photo credit: Jean Brubaker



The Symphony Orchestra of The Curtis Institute of Music

November 19, 1998
8:00 p.m. • *Academy of Music*

STANISLAW SKROWACZEWSKI, *conductor*
JULIETTE KANG, *violin*

J.S. BACH

Toccata and Fugue in D minor, BWV 565
Transcribed for Orchestra by
Stanislaw Skrowaczewski

SKROWACZEWSKI

Concerto for Orchestra
Adagio, misterioso — Allegro
Adagio: *Anton Bruckners Himmelfahrt*
(The Ascension of Anton Bruckner)

INTERMISSION

PROKOFIEV

Violin Concerto No. 1 in D major, Op. 19
Allegro
Scherzo: Vivacissimo
Moderato

RAVEL

***La Valse*, Poème Choréographique**

Stanislaw Skrowaczewski

Stanislaw Skrowaczewski commands a distinguished position in the music world as both a respected conductor and composer. Since making his American debut with the Cleveland Orchestra in 1958 at the invitation of George Szell, Mr. Skrowaczewski has led many of the world's most renowned ensembles, including the New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, London Symphony, Royal Concertgebouw Orchestra, Orchestre National de France and the Hamburg Orchestra, as well as the Metropolitan and Vienna State operas. His compositions have garnered major international honors, including first prize at the Szymanowski Competition and the Kennedy Center's Friedheim Award. In addition, Mr. Skrowaczewski's interpretations of the Bruckner symphonies have earned him the Gold Medal of the Mahler-Bruckner Society; he was also presented with five ASCAP Awards for his programming of contemporary music during his 19 years as music director of the Minnesota Symphony. His extensive discography is available on the RCA, Philips, EMI/Angel, Mercury, Vox and Erato labels, among others; most recently, he recorded Prokofiev's *Romeo and Juliet* on the Denon label.

Juliette Kang

Curtis alumna Juliette Kang (Violin '91) came to international attention after winning first prize in both the Yehudi Menuhin and Indianapolis competitions. Praised by critics for both her interpretive insight as well as her technique, Ms. Kang has performed in recital at some of the world's premier venues, including Carnegie Hall, the Kennedy Center, Tokyo's Suntory Hall and Paris' Théâtre du Châtelet, as well as on Toronto's *On Stage at the Glenn Gould* series. As soloist, Ms. Kang has appeared with such ensembles as the Philadelphia Orchestra, Vienna Chamber Orchestra, Orchestre National de France, Orquesta Sinfónica del Estado de Mexico, Russian National Symphony, Hong Kong Philharmonic and Chicago Sinfonietta. Both her 1995 debut release on the Discover International label, featuring the premiere recording of Lutoslawski's *Subito*, and the subsequent release of her March 1996 Carnegie Hall recital, were received with high acclaim. Ms. Kang entered The Curtis Institute of Music at age nine to study with the late Jascha Brodsky and graduated with her Bachelor of Music degree at age 15.

PROGRAM NOTES

by Dr. Richard E. Rodda

Johann Sebastian Bach

Born: Eisenach, March 21, 1685
Died: Leipzig, July 28, 1750

Arranged for Orchestra by
Stanislaw Skrowaczewski
Born: Lwów, Poland, October 3, 1923

Toccata and Fugue in D minor, BWV 565

The magnificent Toccata and Fugue in D minor, written around the time of Bach's appointment as organist at Weimar in 1708, juxtaposes two of Baroque music's least-related forms. The genre of the toccata was essentially a written-down improvisation whose history traces back to Italy almost two centuries before Bach. The title is one of those beguilingly slippery 17th-century terms whose meaning is often elusive, but seems to have come from the Italian word "*toccare*" — *to touch*. The toccata

indicated a touching with the fingers on the keyboard to create great roulades of sound — sweeping scales, colossal harmonic progressions, dazzling figurations and so forth — usually presented as unconnected episodes. The fugue, on the other hand, is music's most tightly integrated structure, growing from a single theme that threads through each of the voices and dominates the seamless piece from beginning to end. Bach brought to this marriage of musical antitheses a flying virtuosity (this work is probably similar to the test pieces he used when trying out new organs) and an unerring sense of impassioned drama. Stanislaw Skrowaczewski transcribed the Toccata and Fugue in D minor for orchestra for the opening of Minneapolis' Orchestra Hall in October 1974.

Stanislaw Skrowaczewski

Concerto for Orchestra

Stanislaw Skrowaczewski began composing as a child in his native Lwów, Poland, completing an orchestral overture at age eight. He made his debut as a pianist on a Polish radio broadcast when he was 11, and played and conducted Beethoven's Third Piano Concerto with the Lwów Musical Association two years later. The Lwów Philharmonic Orchestra performed an overture and a set of orchestral songs of his in 1940. He studied composition, piano, conducting and musicology at the Lwów Conservatory (and physics, chemistry and philosophy at the University of Lwów) during the War years, but an injury to his hands when a bomb exploded in the city ended his hopes of a career as a pianist. Skrowaczewski was a composition student of Roman Palester in Krakow and began

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his conducting career with the Wroclaw Orchestra between 1945 to 1947. After winning the Szymanowski Composition Prize in 1947, he obtained a French government grant to study composition with Nadia Boulanger and conducting with Paul Kletzki in Paris. His ballet *Ugo and Parisina*, *Music at Night* and the *Symphony for Strings* from those years are among the earliest evidences of his distinctive creative voice. However, Skrowaczewski's flourishing conducting career during the following years kept him away from composition, and he finished no new works between the Symphony No. 4 of 1954 and the English Horn Concerto, written in 1969.

A series of significant orchestral compositions has since steadily appeared — *Ricercari Notturni* for Saxophone and Orchestra (1977, winner of the prestigious Friedheim Award of Kennedy Center), Clarinet Concerto (1981), Violin Concerto (1985, commissioned by the Philadelphia Orchestra for the ensemble's concertmaster, Norman Carol [Violin '47]), Concerto for Orchestra (1985), Fanfare for Orchestra (1987), *Passacaglia Immaginaria* (1995) — supplemented by chamber works, songs, sonatas, film and theater music.

Skrowaczewski's Concerto for Orchestra of 1985 was commissioned by the Minnesota Orchestra for the tenth anniversary of its home, Orchestra Hall in Minneapolis. The work's scale, spacious pacing and elevated expression are rooted in the symphonic art of Anton Bruckner, whose music — "so heavenly to me, so overpowering" — has been a staple of Skrowaczewski's conducting career. The tribute is made explicit in the second movement, which is titled *Anton Bruckners Himmelfahrt — The Ascension of Anton Bruckner* — and adapts the form and style of Bruckner's *adagios*: broad, arching themes that return to buttress the music's structure; sonorous organ-inspired accompaniments; episodes of chamber-like delicacy; stentorian, brass-driven climaxes, each more powerful than the one before; and a hymnal, reflective close. The first of the work's two movements is prefaced by a mysterious and dramatic introduction whose solo strands, group writing and shifting diversity of instrumental colors suggest why Skrowaczewski chose to call this work a concerto for orchestra rather than a symphony. The main, faster section of the movement offers a kaleidoscope of concertante writing, with solo and grouped instruments emerging from and contrasting with full orchestral statements. The music builds to a massive climax from which issues a diminishing penumbra of percussion sounds. An uneasy quiet returns, and the movement closes in the hushed, mysterious mood in which it began.

Sergei Prokofiev

Born: Sontsovka, April 23, 1891
Died: Moscow, March 5, 1953

Violin Concerto No. 1 in D major, Op. 19

Very early in his career, Sergei Prokofiev classified his music into four distinct styles: classical or neo-classical; modern; toccata or motoric; and lyrical. I was largely in this last style that he composed his First Violin Concerto. Indeed, the composer himself cited the lovely opening theme as an example of his lyricism. Given that Prokofiev was one of the foremost disciples of modernit at the time, such a romantic notion of

melody raised a few eyebrows. It was, however, Prokofiev's penchant when he was young to compose simultaneously works in more than one of his four manners, and just when a particular faction would hold him up as a model of its specific bias, out popped a Prokofiev piece that just did not do what it was expected to do. He took the greatest delight in this kind of surprise, and one of the continuing themes running through his early works is a dedicated nose-thumbing that missed few musical camps.

Such was the case with this Concerto. The modernists appeared at the premiere expecting a thorny, dissonant musical thunderbolt in Prokofiev's most raucous, avant-garde style — a work for solo violin and orchestra comparable to the tumultuous *Scythian Suite*, which had taken human sacrifice as its topic. What they heard was a tender, autumnal essay of beautiful timbre and inspired melodies. The gentle mood that pervades the Concerto is established immediately at the outset by the beautiful principal theme. A quickening of the tempo introduces the second theme, a melody filled with flashing ornamentation and insistent rhythmic motion. After a pause, the development begins quietly with the woodwinds chanting the main theme. In a reversal of the traditional procedure, the fast movement here comes second. This central scherzo, an example of Prokofiev's motoric style, is in the form of a compact rondo. The finale returns the introspective mood of the first movement. Two themes are employed here — a descending one of melodic sequences in the low instruments and an arched motive for the soloist.

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Maurice Ravel

Born: Ciboure, March 7, 1875
Died: Paris, December 28, 1937

La Valse

Ravel first considered composing a musical homage to Johann Strauss as early as 1906. The idea forced itself upon him again a decade later, but during the years of the First World War he could not bring himself to work on a score which had the tentative title of "Wien" (Vienna). Since the War had sapped a great deal of Ravel's energy, causing his health to be precarious for the rest of his life, it took a proposal from the ballet impresario Sergei Diaghilev in 1919 to spur the composer to undertake *La Valse*, his first original orchestral work since *Daphnis et Chloé* of 1912.

Ravel saw *La Valse* both as "a kind of apotheosis of the Viennese waltz" and as a "fantastic and fatefully inescapable whirlpool." The "inescapable whirlpool" was the First World War toward which Vienna marched in three-quarter time, salving its social and political conscience with the luscious strains of Johann Strauss. There is more than a touch of the surreal in *La Valse*. Familiar and real things are placed against a background strange and a little threatening in its disorienting effect. This artifice paralleled the situation that Ravel saw as characteristic of late 19th-century Vienna in particular and Europe in general.

A surrealistic haze shrouds the opening of *La Valse*, a vague introduction from which fragments of the themes gradually emerge. In the composer's words, "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disappear, the blaze of the chandeliers comes to full splendor. An Imperial court ball, 1855." In the form typical of the Viennese waltz, several continuous sections follow, each based on a different melody.

At the half-way point of the score, however, the murmurs of the introduction return, and the melodies heard previously in clear and complete versions are now fragmented, played against each other, unable to regain the rhythmic flow of their initial appearances. Persistent rustlings in the low strings and woodwinds, flutter-tongue wails from the flutes, snarling muted brass, abrupt and violent crescendos challenge the old waltz melodies. The musical panacea of 1855 cannot smother the reality of 1915, however, and the music becomes consumed by the harsh thrust of the roaring triple meter transformed from a seductive dance into a demonic juggernaut. The dissonances grind, the rhythms become brutal, the orchestral colors blaze as the world of order is sucked toward the awaiting cataclysm in what Ravel called "a fantastic and fatal sort of dervish's dance." At the almost unbearable peak of tension, the dance is torn apart by a five-note figure spread through the entire orchestra, a figure so alien to the triple meter that it destroys the waltz and brings this brilliant, forceful and disturbing work to a shattering close.

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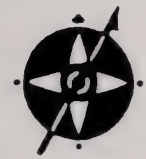
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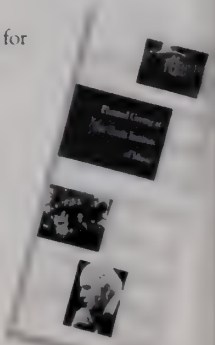
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1998-1999 Season

the Symphony ORCHESTRA

Sunday, February 28 at 8 p.m.
Academy of Music

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BARBER *First Essay* for Orchestra

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MOZART Piano Concerto No. 24 in C minor, K. 491

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by Gian Carlo Menotti
The Curtis Opera Studio
NOVEMBER 20 & 22
8:00 P.M.

DIALOGUES DES CARMÉLITES

by Francis Poulenc
In a semi-staged performance with the Curtis Symphony Orchestra
Centennial Hall at the Haverford School
DECEMBER 10 & 12
8:00 P.M.

IMPRESSIONS DE PELLÉAS

Music by Claude Debussy
Adaptation by Marius Constant and Peter Brook
The Curtis Opera Studio
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8:00 P.M.
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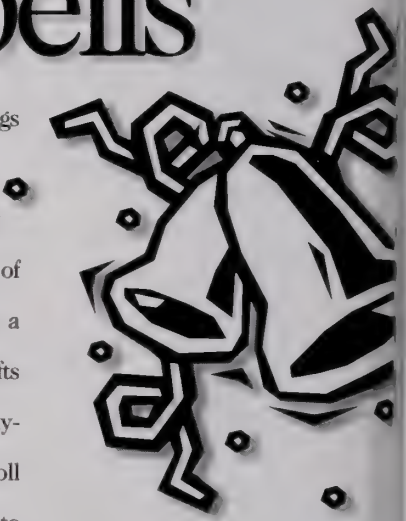
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by W. A. Mozart
The Harold Prince Center/Center City
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifteenth Student Recital

Friday, November 20, 1998
Curtis Hall, 8 p.m.

❧

Contrapunctus IX
from *The Art of the Fugue, BWV 1080*
Johann Sebastian Bach
(1685-1750)

Quintet No. 1 in B-flat minor, Op. 5
Victor Ewald
(1860-1935)

Moderato
Adagio non troppo lento
Allegro moderato

Skye Chung-Ming Chang, *trumpet*
Brian Osborne, *trumpet*
Michal Emanovsky, *horn*
Bill C. Thomas, *trombone*
Zachary Bond, *trombone*

Four Impromptus, Op. 90, D. 899
Franz Schubert
(1797-1828)

No. 1 in C minor: Allegro molto moderato
No. 2 in E-flat major: Allegro
No. 3 in G-flat major: Andante
No. 4 in A-flat major: Allegretto

Akiko Tominaga, *piano*

INTERMISSION

Ballade No. 1 in G minor, Op. 23 — Frédéric Chopin (1810-1849)

Anna Polonsky, *piano*

Quintet in D major, Op. 99, No. 4 — Antoine Reicha (1770-1836)

Andante — Allegro spiritoso
Poco lento
Menuetto: Scherzo
Allegro assai

Min Sang Park, *flute*
Kyle A. Mustain, *oboe*
Martin Scalona, *clarinet*
Richard Hannan, *bassoon*
Gabriel Kovach, *horn*

❧

The brass quintet was prepared by David Bilger.
The wind quintet was prepared by Anthony Gigliotti.

Zachary Bond, student of Blair Bollinger
Skye Chung-Ming Chang, student of David Bilger
Michal Emanovsky, student of Myron Bloom
Richard Hannan, student of Bernard Garfield
Gabriel Kovach, student of Myron Bloom
Kyle A. Mustain, student of Richard Woodhams
Brian Osborne, student of David Bilger
Anna Polonsky, student of Peter Serkin
Min Sang Park, student of Julius Baker & Jeffrey Khaner
Martin Scalona, student of Donald Montanaro
Bill C. Thomas, student of Nitzan Haroz
Akiko Tominaga, student of Eleanor Sokoloff

❧

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Next Recital...

Monday, November 23
8 p.m., Curtis Hall

Beethoven *Quintet in E-flat major*
Taffanel *Quintet in G minor*
Benjamin Shwartz, flute
Katherine Needleman, oboe
Victoria Luperi, clarinet
Anneka Zuehlke, horn
Adrian Morejon, bassoon

Brahms *Violin Sonata No. 2*
Helena Baillie, violin
Anna Polonsky, piano

Pierné *Flute Sonata, Op. 36*
Min Sang Park, flute
Meng-Chieh Liu, piano

Sarasate *Habañera*
Playera
Ming Huan Xu, violin
Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixteenth Student Recital

Monday, November 23, 1998
Curtis Hall, 8 p.m.

❧

Danzas Espagnolas — Pablo de Sarasate (1844-1908)
Habañera, Op. 21, No. 2
Playera, Op. 23, No. 1

Ming Huan Xu, *violin*
Hugh Sung, *piano*

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833-1897)
Allegro amabile
Andante tranquillo — Vivace
Allegretto grazioso (quasi Andante)

Helena Baillie, *violin*
Anna Polonsky, *piano*

Sextet in E-flat major, Op. 71 — Ludwig van Beethoven (1770-1827)
arranged for Woodwind Quintet
Adagio — Allegro
Adagio
Menuetto: Quasi Allegretto
Rondo: Allegro

Benjamin Shwartz, *flute*
Katherine Needleman, *oboe*
Victoria Luperi, *clarinet*
Adrian Morejon, *bassoon*
Anneka Zuehlke, *horn*

INTERMISSION

Sonata, Op. 36 — Gabriel Pierné (1863-1937)

Allegretto
Allegretto tranquillo
Andante non troppo

Min Sang Park, *flute*
Meng-Chieh Liu, *piano*

Quintet in G minor — Paul Taffanel (1844-1908)

Allegro con moto
Andante
Vivace

Benjamin Shwartz, *flute*
Katherine Needleman, *oboe*
Victoria Luperi, *clarinet*
Adrian Morejon, *bassoon*
Anneka Zuehlke, *horn*

❧

The woodwind quintet was prepared by Anthony Gigliotti.

Helena Baillie, student of Robert Mann
Victoria Luperi, student of Donald Montanaro
Adrian Morejon, student of Bernard Garfield
Katherine Needleman, student of Richard Woodhams
Min Sang Park, student of Julius Baker & Jeffrey Khaner
Anna Polonsky, student of Peter Serkin
Benjamin Shwartz, student of Julius Baker & Jeffrey Khaner
Ming Huan Xu, student of Victor Danchenko
Anneka Zuehlke, student of Myron Bloom

Meng-Chieh Liu, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Tuesday, November 24
8:00 p.m., Curtis Hall

Beethoven	*Violin Sonata No. 3*
Sarasate	*Caprice Basque*
Wagner	*Albumblatt*
	Nicolas Kendall, violin
	Anna Polonsky, piano
Handel	*Sonata in F major*
Vivaldi	*Sonata in C minor*
	Katherine Needleman, oboe
	Julia Lockhart, bassoon
	Paul Jacobs, harpsichord
Hendrix	*Purple Haze*
	Nicolas Kendall, violin
	Helena Baillie, violin
	Melissa Reardon, viola
	Yi-Chun Chen, cello
Paganini	*Introduction and Variations*
	Pavel Ilyashov, violin
Rorem	*Autumn Music*
	Nicolas Kendall, violin
	Vitalij Kuprij, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventeenth Student Recital

Tuesday, November 24, 1998
Curtis Hall, 8 p.m.

❧

Sonata in F major, HWV 363a — George Frideric Handel (1685-1759)
- Adagio
- Allegro
- Adagio
- Bourée anglaise
- Menuet

Sonata in C minor, RV 53 — Antonio Vivaldi (1678-1741)
- Adagio
- Allegro
- Andante
- Allegro

Katherine Needleman, *oboe*
Julia Lockhart, *bassoon*
Paul Jacobs, *harpsichord*

Sonata No. 3 in E-flat major, Op. 12, No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro con spirito
- Adagio con molt'espressione
- Rondo: Allegro molto

Nicolas Kendall, *violin*
Anna Polonsky, *piano*

Variations on the Aria "Nel cor più non mi sento" from the opera *La Molinara* by Giovanni Paisiello

Niccolò Paganini
(1782-1840)

Pavel Ilyashov, *violin*

INTERMISSION

Autumn Music

Ned Rorem
(b. 1923)

Nicolas Kendall, *violin*
Vitalij Kuprij, *piano*

Albumblatt

Richard Wagner
(1813-1883)

Caprice Basque, Op. 24

Pablo de Sarasate
(1844-1908)

Nicolas Kendall, *violin*
Anna Polonsky, *piano*

Purple Haze
arranged for String Quartet

Jimi Hendrix
(1942-1970)

Nicolas Kendall, *violin*
Helena Baillie, *violin*
Melissa Reardon, *viola*
Yi-Chun Chen, *cello*

❧

The Handel and Vivaldi were prepared by Lionel Party.
The Hendrix was prepared by Steven Tenenbom.

Helena Baillie, student of Robert Mann
Yi-Chun Chen, student of David Soyer
Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian
Paul Jacobs, student of Lionel Party
Nicolas Kendall, student of Victor Danchenko
Vitalij Kuprij, student of Gary Graffman
Julia Lockhart, student of Bernard Garfield
Katherine Needleman, student of Richard Woodhams
Anna Polonsky, student of Peter Serkin
Melissa Reardon, student of Michael Tree & Karen Tuttle

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighteenth Student Recital

Monday, November 30, 1998
Curtis Hall, 8 p.m.

❧

Concerto for Trombone and Orchestra — Launy Grøndahl (1886-1960)
Moderato assai ma molto maestoso
Quasi una Leggenda: Andante, grave
Finale: Maestoso — Rondo: Allegretto scherzando

Joseph McEttrick, *trombone*
Hugh Sung, *piano*

Ballade — Frank Martin (1890-1974)

In Ireland Fantasy — Sir Hamilton Harty (1879-1941)

Min Sang Park, *flute*
Meng-Chieh Liu, *piano*

Trio in E-flat major, K. 498, *Kegelstatt* — Wolfgang Amadeus Mozart (1756-1791)
Andante
Menuetto
Rondeaux: Allegretto

Keith Lipson, *clarinet*
Dmitry Kustanovich, *viola*
Anna Polonsky, *piano*

INTERMISSION

Out of Doors Suite — Béla Bartók (1881-1945)
- *With drums and pipes*
- *Barcarolla*
- *Musettes*
- *Musiques nocturnes*
- *The chase*

Mazurka in A minor, Op. 17, No. 4 — Frédéric Chopin (1810-1849)
Mazurka in B-flat minor, Op. 24, No. 4

Partita No. 2 in C minor, BWV 826 — Johann Sebastian Bach (1685-1750)
- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Jonathan Biss, *piano*

❧

The Mozart was prepared by Steven Tenenbom

Joseph McEttrick, student of Nitzan Haroz
Min Sang Park, student of Julius Baker & Jeffrey Khaner
Keith Lipson, student of Donald Montanaro
Dmitry Kustanovich, student of Joseph de Pasquale
Anna Polonsky, student of Peter Serkin
Jonathan Biss, student of Leon Fleisher

Meng-Chieh Liu, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, December 2
8:00 p.m., Curtis Hall

Haydn *Scena di Berenice*
Joslin E. Romphf, soprano
Mikael Eliasen, piano

Mahler *Des Knaben Wunderhorn (selections)*
Holly Weinheimer, mezzo-soprano
Valeriano Lanchas, bass
Mikael Eliasen, piano

Rorem *Women's Voices*
Rachel Mondanaro, soprano
Mikael Eliasen, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Nineteenth Student Recital

Wednesday, December 2, 1998
Curtis Hall, 8 p.m.

❧

Women's Voices — Ned Rorem (b. 1923)

Now Let No Charitable Hope
A Birthday
To My Dear and Loving Husband
To the Ladies
If Ever Hapless Woman Had a Cause
We Never Said Farewell
The Stranger
What Inn Is This
Defiled Is My Name
Electrocution
Smile, Death

Rachel Mondanaro, *soprano*
Mikael Eliasen, *piano*

Scena di Berenice — Franz Joseph Haydn (1732-1809)

Joslin E. Romphf, *soprano*
Mikael Eliasen, *piano*

Das Knaben Wunderhorn — Gustav Mahler (1860-1911)

Der Schildwache Nachtlied
Wer hat dies Liedlein erdacht?!
Der Tambours g'sell
Rheinlegendchen
Lied des Verfolgten im Turm
Urlicht
Revelge
Verlorne Müh!
Des Antonius von Padua Fischpredigt
Wo die schönen Trompeten blasen
Lob des hohen Verstands
Das irdische Leben
Trost im Unglück

Holly Weinheimer, *mezzo-soprano*
Valeriano Lanchas, *bass*
Mikael Eliasen, *piano*

❧

Valeriano Lanchas, Rachel Mondanaro, Joslin E. Romphf & Holly Weinheimer are students in the Vocal Studies Department under the direction of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

❧

It is requested that the audience refrain from applauding until the conclusion of each cycle.

Tonight's recital will be performed without intermission.

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Next Recital...

Friday, December 4
8:00 p.m., Curtis Hall

Brahms *Sonata, Op. 120, No. 1*
Keith Lipson, clarinet
Benjamin Hochman, piano

Joachim *Concerto in Hungarian Style*
Margaret Kwon, violin
Robert Koenig ('90, '91), piano

Peterson *Sonata*
Katherine Needleman, oboe

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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twentieth Student Recital

Friday, December 4, 1998
Curtis Hall, 8 p.m.

❧

Sonata — Geoffrey Peterson (b. 1970)
- Fantasy
- Litany
- Dance

Katherine Needleman, *oboe*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)
- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

Keith Lipson, *clarinet*
Benjamin Hochman, *piano*

INTERMISSION

Concerto in D minor, Op. 11, *In Hungarian Style* Joseph Joachim
(1831-1907)

Allegro un poco maestoso
Romanze: Andante
Finale alla Zingara: Allegro

Margaret Kwon, *violin*
Robert J. Koenig, *piano*

❧

The Brahms was prepared by Karen Tuttle

Benjamin Hochman, student of Claude Frank

Margaret Kwon, student of Aaron Rosand

Keith Lipson, student of Donald Montanaro

Katherine Needleman, student of Richard Woodhams

Robert J. Koenig, Accompanying '90, '91

❧

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Next Recital...

Monday, December 7
8:00 p.m., Curtis Hall

Barber	*Ballade*
Chopin	*Andante Spianato et Grande Polonaise Brillante*
	Han-Chien Lee, piano
Dupré	*Cortège et Litanie*
Mozart	*Fantasy in F minor*
	Andrew Senn, organ
Mozart	*Piano Concerto No. 24*
	Lang Lang, piano
	Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-first Student Recital

Monday, December 7, 1998
Curtis Hall, 8 p.m.

❧

Fantasy in F minor, K. 608, for Mechanical Organ — Wolfgang Amadeus Mozart (1756-1791)

Cortège et Litanie, Op. 19 — Marcel Dupré (1886-1971)

Andrew Senn, *organ*

Ballade, Op. 46 — Samuel Barber (1910-1981)

Andante Spianato et Grande Polonaise Brillante, Op. 22 — Frédéric Chopin (1810-1849)

Han-Chien Lee, *piano*

INTERMISSION

Concerto in C minor, K. 491, Mozart
for Piano and Orchestra

Allegro
Larghetto
Allegretto

Lang Lang, *piano*
Hugh Sung, *piano*

❧

Lang Lang, student of Gary Graffman

Han-Chien Lee, student of Eleanor Sokoloff

Andrew Senn, student of John Weaver

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, December 9
8:00 p.m., Curtis Hall

Large Brass and Percussion Ensemble

Faculty member Blair Bollinger directs the Curtis Large Brass and Percussion Ensemble in a program of works by Calvert, Cirone, Dukas, Franck, Gabrieli, Scheidt, Telemann and Wagner as well as traditional holiday carols.

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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-second Student Recital

Wednesday, December 9, 1998
Curtis Hall, 8 p.m.

❧

The Curtis Brass and Percussion Ensemble
conducted by Blair Bollinger

Canzon Primi Toni — Giovanni Gabrieli
Canzon Noni Toni — (ca. 1555-1612)

Centone No. V — Samuel Scheidt (1587-1654)
- Canzon Gallicam
- Wendet Euch um ihr Aderlein
- Galliard Battaglia

Heroic Music — Georg Philipp Telemann (1681-1767)
arranged by Eric Carlson
- La Majeste
- La Grace
- La Valiance

Piéce Heroique — César Franck (1822-1890)
arranged by Eric Carlson

Andrew Senn, *organ*

INTERMISSION

Fanfare from *La Péri* — Paul Dukas (1865-1935)

Introduction to Act III of *Die Meistersinger* — Richard Wagner (1813-1883)
arranged by Robert King

4/4 for Four — Anthony J. Cirone (b. 1941)

Suite from the Monteregian Hills — Morley Calvert (1928-1991)
Marche
Chanson Melancholique
Valse Ridicule
Danse Vilageoise

Greensleeves — Traditional
arranged by Elgar Howarth

Christmas Carol Suite — Traditional
arranged by Leroy Anderson
In dulci jubilo
Lo, how a rose 'ere blooming
I saw three ships
Von Himmel hoch
We three kings of Orient are
March of the Kings

❧

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The Curtis Brass and Percussion Ensemble conducted by Blair Bollinger

Trumpet
Skye Chung-Ming Chang
Daniel A. Lee
Brian Osborne
Karl Sweedy

Horn
Michal Emanovsky
Adam Iascone
Jung-Ki Kim
Gabriel Kovach
Ross Pekar
Anneka Zuehlke

Trombone
Zachary Bond
Joseph McEttrick
Bill C. Thomas
Anthony Wise

Tuba
Charles Giannelli

Percussion
Gregory Lecoeur
Yun Park
Charles Settle
Raúl Vergara

❧

Skye Chung-Ming Chang & Brian Osborne, students of David Bilger
Daniel A. Lee & Karl Sweedy, students of Frank Kaderabek
Michal Emanovsky, Adam Iascone, Jung-Ki Kim, Gabriel Kovach, Ross Pekar & Anneka Zuehlke, students of Myron Bloom
Zachary Bond, student of Blair Bollinger
Joseph McEttrick, Bill C. Thomas & Anthony Wise, students of Nitzan Haroz
Charles Giannelli, student of Paul Krzywicki
Gregory Lecoeur, Yun Park, Charles Settle & Raúl Vergara, students of Michael Bookspan and Don Liuzzi

Andrew Senn, student of John Weaver

Blair Bollinger, faculty

The Calvert was prepared by Frank Kaderabek
The Cirone was prepared by Michael Bookspan
The Scheidt was prepared by Nitzan Haroz

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE
presents

Dialogues des Carmélites

by FRANCIS POULENC

December 10 & 12, 1998

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 30. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents

Dialogues des Carmélites

Music by FRANCIS POULENC
Text by Emmet Lavery, based on the drama by Georges Bernanos

DAVID AGLER, Conductor
CHAS RADER-SHIEBER, Stage Director
GEORGE MCMAHON, Lighting Designer
SARAH HATSUKO HICKS, Assistant Conductor

Thursday, December 10, 1998
Saturday, December 12, 1998

Centennial Hall at the Haverford School • 8:00 p.m.

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Translation by Lindley L. Becker and T. J. Scott.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

Dialogues des Carmélites

CAST

Marquis de la Force	Hung Yun
Blanche de la Force, his daughter	Jacquelyn Familant
Chevalier de la Force, his son	Ramone Diggs
Madame de Croissy, the old prioress	Edith M. Dowd
Madame Lidoine, the new prioress	Eve Gigliotti
Mother Marie, assistant prioress	Yalí-Marie Williams
Sister Constance, a very young nun	Amanda Gosier
Mother Jeanne	Rachel Mondanaro
Sister Mathilde	Rachael Garcia
The Father Confessor	Glenn Alamilla
First Officer	Ge-Qun Wang
Second Officer	D. Renard Young
Jailer	Brian Kontes
Thierry, a valet	Valeriano Lanchas
M. Javelinot, a physician	Matthew Rose
Sisters of the Carmelite Convent at Compiégne	Members of the Vocal Studies Departmen

There will be one 20-minute Intermission between Acts I and II
Total Running Time: 3 hours, 10 minutes

SYNOPSIS

ACT I

In Paris, 1789, the first rumblings of the French Revolution are starting to shake the Old Regime. The Marquis de la Force is resting when his son, the Chevalier, bursts in, looking for his sister, Blanche. Her carriage was last seen surrounded by rioting peasants. The Chevalier is worried less about Blanche's safe return than about the effect of the turmoil on her. Blanche appears and tells her father that she wishes to become a nun, deeming it the life for which she was meant. Reluctantly the Marquis agrees.

In the receiving room of the Carmelite convent at Compiègne, Blanche speaks with Mme. de Croissy, the Mother Superior, who is seriously ill, although she makes no reference to it. She warns Blanche against illusions about the heroism of a religious life. When Blanche replies that God will give her strength, Mme. de Croissy replies that God will test her weakness, not her strength. When asked her chosen name, Blanche replies, "Sister Blanche of the Agony of Christ."

Having been accepted, Blanche is working with another young nun, Sister Constance. Blanche scolds Constance for her seemingly immature cheerfulness. Constance says she has always felt she would die young, adding she and Blanche will die together.

On her deathbed, Mme. de Croissy struggles to keep her composure. Wracked by pain, she expresses concern for Blanche and charges Mother Marie with the young nun's spiritual development. When Blanche arrives, Mother Marie leaves her alone with Mme. de Croissy. In pain, Mme. de Croissy enters her final delirium, describing a vision of their convent profaned and devastated. As the older woman dies, Blanche kneels beside the bed, sobbing.

ACT II

In the convent chapel that night, the mother superior lies in state, with Blanche and Constance standing watch. As Constance goes to fetch their replacements, Mother Marie arrives and, seeing that Blanche is genuinely afraid, tries to reassure her.

In the chapter room, the nuns are gathered for the ceremony of obedience to the new prioress, Mme. Lidoine. She addresses them, reminding them that martyrdom is not a goal but a reward: they must not lose sight of their purpose, which consists of humility and prayer.

A man at the gate is asking for Blanche — it is her brother, who wants to see Blanche before he leaves France. The Chevalier urges Blanche to leave the convent: their father is afraid for her. Blanche refuses.

The Chaplain tells the nuns that he has performed his last Mass: the civil authorities have forbidden him to officiate any longer. He has been ordered by his superiors to disguise himself. The sisters discuss that France is unable to defend its priests. Mother Marie suggests that the Carmelites offer their lives to the cause, but Mme. Lidoine reminds her one cannot choose to be a martyr. The Chaplain returns, saying that his departure was blocked; he escapes as the mob starts knocking at the main entrance.

Mother Marie tells Constance to open the door, through which the commissioners enter, telling the nuns that the revolutionary government has voted to confiscate all religious retreats.

ACT III

As the nuns prepare to leave their convent, the Chaplain, in civilian clothes, asks Mother Marie to address them in the absence of Mme. Lidoine. Mother Marie proposes they all take the vow of martyrdom, which must be unanimous. One by one the nuns give the Chaplain their votes. There is one vote against, and the others immediately suspect that it was cast by Blanche, but Constance claims it was hers and asks permission to change it. The Chaplain administers the vow to the nuns in pairs, starting with Blanche and Constance.

As the nuns are leaving, an officer of the revolutionary army cautions them against maintaining their organization or engaging in suspicious activities. Mme. Lidoine asks that the Chaplain be notified not to celebrate Mass with them, as it would be dangerous. Mother Marie feels that such caution is not in accord with the vow of martyrdom, but Mme. Lidoine replies that it would be irresponsible to subject the community to needless risk.

Back in the library of the Marquis de la Force, Blanche is working as a servant for revolutionaries who have taken over the mansion. She is found by Mother Marie, who says it is time to rejoin the other sisters. Blanche confesses she is still dogged by fear: her father was guillotined the week before. Though Blanche protests she is not ready, Mother Marie gives her an address, telling her to report there within 24 hours.

In a street near the Bastille, Blanche learns from an old woman from Compiègne that the nuns have been arrested.

In a cell in the Conciergerie prison, Mme. Lidoine tells the Carmelites she will join in their vow of martyrdom, made during her absence. When Constance says she dreamed of Blanche's return, the others laugh. A jailer reads the death sentence: the nuns have been judged guilty of illegal assembly and conspiracy against the republic.

The Chaplain meets with Mother Marie and tells her the nuns have been condemned. Though she desperately wants to join them, the Chaplain reminds her she cannot make a martyr of herself: that is for God to choose.

In the Place de la Révolution, the Carmelites are taken to the guillotine, chanting the *Salve Regina*. Beginning with the mother superior, each is led to death. The Chaplain, disguised in the crowd, secretly gives each absolution. Finally, only Constance remains. On her way to the scaffold, she sees Blanche step from the crowd, take up the chant, and follow her.



BIOGRAPHIES

David Agler, *conductor*

David Agler, music director of the Vancouver Opera, makes his third appearance with the Curtis Opera Theatre with this production. He has held conducting positions at the Australian Opera, Oper der Stadt Köln, Syracuse Opera and the Festival dei Due Mondi, where he also served as administrative director for the United States. During his seven-year tenure as conductor at the San Francisco Opera, Mr. Agler played a central role both in the formation of a new orchestra for the company and in the development of the San Francisco Opera Center. A champion of 20th-century music, he has conducted productions of *Peter Grimes*, *The Turn of the Screw*, *The Makropoulos Case*, *Jenůfa and Susannah*, as well as the world premieres of John Harbison's *Winter's Tale* and Kirk Mecham's *Tartuffe* and the American premiere of Sir Michael Tippett's *A Midsummer Marriage*. In addition to his work in opera, Mr. Agler has appeared as guest conductor with such orchestras as those of Minnesota and San Francisco in the United States, as well as the Warsaw Philharmonic, Sydney Symphony and the Netherlands Radio Symphony abroad.

Chas Rader-Shieber, *stage director*

Known for his innovative stagings of Mozart and Handel, Chas Rader-Shieber returns to The Curtis Institute of Music Opera Theatre for the 11th time with this production. At Curtis, he has previously directed productions of Handel's *Alcina* and *Xerxes*, Monteverdi's *The Coronation of Poppea* and Mozart's *Don Giovanni* and *Idomeneo*, among others. For four years, Mr. Rader-Shieber was the artistic director of the Skylight Opera Theatre in Milwaukee, where his productions included *Eugene Onegin*, *Pelléas et Mélisande*, *The Magic Flute*, Handel's rarely performed *Semele* and *Partenope*, and the American premiere of Mozart's *The Jewel Box*. In Europe, he has directed Mozart's *The Marriage of Figaro* and *Don Giovanni*, as well as the Brooks/Bizet *La Tragédie de Carmen*. In recent years, his work has been seen at the Minnesota Opera, Vancouver Opera, Anchorage Opera and the Juilliard Opera Center. This season he stages the world premiere of Libby Larsen's *Eric Hermannson's Soul* for Opera Omaha, returns to Anchorage for Mozart's *Così fan tutte*, and makes his debut at the Opera Company of Philadelphia with *Il Barbiere di Siviglia*.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Guys and Dolls* at St. Joseph's University, where he is technical director of the Bluett Theatre. *Dialogues des Carmélites* marks Mr. McMahon's 33rd production for The Curtis Institute of Music.

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Julia Gartemann
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Yi-Chun Chen
Yeon-Sun Joo
Heui-Un Gloria Kim
Priscilla Lee
Margo Tatgenhorst

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Jon Keigwin
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BARBER *First Essay* for Orchestra

STRAVINSKY *Movements* for Piano and Orchestra

MOZART Piano Concerto No. 24 in C minor, K. 491

STRAUSS *Also Sprach Zarathustra*

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Sunday, February 21 at 3 p.m.
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YEFIM BRONFMAN, PIANO

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The Curtis Institute of Music

Christmas Party

December 11, 1998 - 8:00 p.m.

Curtis Hall

FLAMING FIDDLES
Nathan Cole
Zachary DePue

ADAM SANDLER REVISITED
"It's Time for Chanukah"
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Jason DePue
Jonathan Gandelsman

STUDENT COUNCIL
Jerry Springer Special

Refreshments in the Bok Room

Dancing to the Keystone Jazz Group in Curtis Hall

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-third Student Recital

Monday, December 14, 1998
Curtis Hall, 8 p.m.

❧

Sonata in G minor, Wotq. 135 — Carl Philipp Emanuel Bach (1714-1788)
Adagio
Allegro
Vivace

Katherine Needleman, *oboe*

***Elegy*, Op. 24** — Gabriel Fauré (1845-1924)

Berceuse from *Jocelyn*, Op. 36 — Benjamin Godard (1845-1895)

Hungarian Rhapsody, Op. 68 — David Popper (1843-1931)

Soo Ryoung Bae, *cello*
Benjamin Hochman, *piano*

Quintet, Op. 43 — Carl Nielsen (1865-1931)

Allegro ben moderato
Menuet
Praeludium: Adagio — Tema con variazioni

Li-Chu Jessica Huang, *flute*
Geoffrey Deemer, *oboe*
Anthony McGill, *clarinet*
Adam Iascone, *horn*
Catherine Luczkiw, *bassoon*

INTERMISSION

Sonata in F major, K. 376 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante
Rondo: Allegretto grazioso

Benjamin Bowman, *violin*
Sonia Chan, *piano*

Concerto in D minor, BWV 1052 — Johann Sebastian Bach (1685-1750)

Allegro
Adagio
Allegro

Ieva Jokubaviciute, *piano*

Nathan Cole, *violin*
Ming Huan Xu, *violin*
Emily Schaad, *viola*
Soo Ryoung Bae, *cello*
Jennifer L. Godfrey, *double bass*

The Bach Concerto was prepared by Seymour Lipkin

The Nielsen was prepared by Anthony Gigliotti

Soo Ryoung Bae, student of Orlando Cole

Benjamin Bowman, student of Aaron Rosand

Sonia Chan, student of Leon Fleisher

Nathan Cole, student of Jaime Laredo & Ida Kavafian

Geoffrey Deemer, student of Richard Woodhams

Jennifer L. Godfrey, student of Harold Hall Robinson

Benjamin Hochman, student of Claude Frank

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Adam Iascone, student of Myron Bloom

Ieva Jokubaviciute, student of Seymour Lipkin

Catherine Luczkiw, student of Bernard Garfield

Anthony McGill, student of Donald Montanaro

Katherine Needleman, student of Richard Woodhams

Emily Schaad, student of Karen Tuttle

Ming Huan Xu, student of Victor Danchenko

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-fourth Student Recital

Wednesday, December 16, 1998
Curtis Hall, 8 p.m.

❧

Partita No. 3 in E major, BWV 1006 — Johann Sebastian Bach (1685-1750)

Preludio
Loure
Gavotte en Rondeau
Menuet
Bourée
Gigue

Soovin Kim, *violin*

Quartet No. 3, Op. 22 — Paul Hindemith (1895-1963)

Fugato: Sehr langsame Viertel
Schnelle Achtel: Sehr energisch
Ruhige Viertel: Stets fliessend
Mässig schnell Viertel
Rondo: Gemächlich und mit Grazie

Hannah Hyo-Bin Jin, *violin*
Hyun-Ju Lee, *violin*
Mara Gearman, *viola*
Priscilla Lee, *cello*

INTERMISSION

Concerto in A minor, Op. 53 — Antonín Dvořák (1841-1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Jason DePue, *violin*
Jungeun Kim, *piano*

Concerto No. 1 in E-flat major — Franz Liszt (1811-1886)

Allegro maestoso
Quasi Adagio — Allegro vivace
Allegro marziale animato

Vitalij Kuprij, *piano*
Hugh Sung, *piano*

❧

The Hindemith was prepared by Steven Tenenbom

Jason DePue, student of Rafael Druian
Mara Gearman, student of Karen Tuttle
Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott
Soovin Kim, student of Jaime Laredo & Victor Danchenko
Vitalij Kuprij, student of Gary Graffman
Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt
Priscilla Lee, student of David Soyer

Jungeun Kim, guest pianist
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Thursday, December 17
8:00 p.m., Curtis Hall

Barber	*Sonata in C minor, Op. 6* Victoria Hurt, cello Li Jian, piano
Brahms	*Violin Concerto, Op. 77* Sara Bitlloch, violin Hugh Sung, piano
Lecuona	*Mazurca en Glissando*
Mozart	*Sonata in D major, K. 576* Erikson Rojas, piano
Penderecki	*Capriccio* Charles Giannelli, tuba

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-fifth Student Recital

Thursday, December 17, 1998
Curtis Hall, 8 p.m.

❧

Capriccio — Krzysztof Penderecki (b. 1933)

Charles Giannelli, *tuba*

Sonata in D major, K. 576 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Allegretto

Mazurca en Glissando — Ernesto Lecuona (1896-1963)

Erikson Rojas, *piano*

Sonata in C minor, Op. 6 — Samuel Barber (1910-1981)

Allegro ma non troppo
Adagio — Presto — Adagio
Allegro appassionato

Victoria Hurt, *cello*
Li Jian, *piano*

INTERMISSION

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Sara Bitlloch, *violin*
Hugh Sung, *piano*

❧

Sara Bitlloch, student of Rafael Druian

Charles Giannelli, student of Paul Krzywicki

Victoria Hurt, student of Orlando Cole

Erikson Rojas, student of Eleanor Sokoloff

Li Jian, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Monday, January 18, 1999
8:00 p.m., Curtis Hall

Tonight's program concludes the fall semester Student Recitals. Recitals will resume on Monday, January 18, 1999.

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Wonmi Kim

Piano

Friday, January 15, 1999
8:00 p.m.

Curtis Hall

Program Note on Schumann's *Davidsbündler* Dances

Schumann's "Davidsbündler," or "League of David," was, according to the musicologist Henry Pleasants (Voice '29), "a circle of high-minded idealists and enthusiasts united against the Philistines, as represented by the current vogue of virtuosity, especially of the keyboard variety."

Schumann, who dubbed his artistic enemies "Philistines," also created for himself a double pseudonym, Florestan and Eusebius, representing the composer's dual personalities--the active or passive voices of his outgoing or inward moods. Florestan was the quick, tempestuous, impatient extrovert that Schumann could never be in real life, while Eusebius represented the melancholic, shy, timid dreamer--Schumann's more real self.

In the first edition of the *Davidsbündlertänze* (the edition used by Wonmi Kim), each of the eighteen dances comprising this composition is followed by the initial of one or both of these characters, according to the spirit of the music.

✣

Performance of the Bach Chorale Preludes is dedicated to the memory of Raymond Hemingway (Organ '57) (1934-1998).

✣

Wonmi Kim studied piano at The Curtis Institute of Music with Jorge Bolet, graduating in 1982. She lives in Bologna, Italy, with her husband, Curtis alumnus Willem Blokbergen (Violin '83), and their children.

WONMI KIM, Piano

✣

January 15, 1999
Curtis Hall
8:00 p.m.

✣

J. S. Bach (1685-1750)	Chorale Preludes *Liebster Jesu, Wir Sind Hier*, BWV 373 *Nun Freut Euch, Lieben Christen*, BWV 388
	Toccata in D Major, BWV 912 Allegro-Adagio-Fuga
Felix Mendelssohn (1809-1847)	Fantasy in E Major, on *The Last Rose of Summer*, Op. 15
Robert Schumann (1810-1856)	*Davidsbündlertänze*, Op. 6
	Toccata, Op. 7

✣

Intermission

✣

Sergei Rachmaninoff (1873-1943)	Variations on a Theme by Corelli, Op. 42
Franz Schubert (1797-1828)	Song Transcriptions *An Mignon* *Die Junge Nonne* Arranged by Leopold Godowsky
Johann Strauss (1825-1899)	*Künstlerleben* (Artist's Life) Arranged by Leopold Godowsky

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-sixth Student Recital

Monday, January 18, 1999
Curtis Hall, 8 p.m.

❧

Sonata, Op. 25, No. 4 — Paul Hindemith (1895-1963)

Sehr lebhaft. Markiert und Kraftvoll
Sehr langsame Viertel
Finale: Lebhafte Viertel

Mara Gearman, *viola*
Meng-Chieh Liu, *piano*

***Carnaval*, Op. 9** — Robert Schumann (1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Papillons
A.S.C.H.-S.C.H.A.
Chiarina
Chopin
Estrella

Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini
Aveu
Promenade
Pause
March des "Davidsbündler" contre les Philistins

Qiong-Yan Jenny Chai, *piano*

INTERMISSION

Zapateado from *Danzas Españolas*, Op. 23, No. 2 — Pablo de Sarasate (1844-1908)

Divertimento
transcribed by Gregor Piatigorsky — Franz Joseph Haydn (1732-1809)
Adagio
Menuet
Allegro di molto

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

Concerto No. 5 in A minor, Op. 37 — Henri Vieuxtemps (1820-1881)
Allegro non troppo
Adagio — Allegro con fuoco

Jonathan Gandelsman, *violin*
Anna Polonsky, *piano*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Jonathan Gandelsman, student of Arnold Steinhardt and Ida Kavafian

Mara Gearman, student of Karen Tuttle

Anna Polonsky, student of Peter Serkin

Kaori Yamagami, student of Orlando Cole

Meng-Chieh Liu, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-seventh Student Recital

Wednesday, January 20, 1999
Curtis Hall, 8 p.m.

❧

Sonata for Flute and Piano, Op. 23 — Lowell Liebermann (b. 1961)

Lento
Presto energico

In Tiffany Lee, *flute*
Li Jian, *piano*

44 Violin Duets (excerpts) — Béla Bartók (1881-1945)

Teasing Song
Dance of the Fly
Sadness
Ruthenian Dance
Rumanian Whirling Dance
Scherzo
Arabian Dance
Pizzicato

Sonata for Two Violins, Op. 56 — Sergei Prokofiev (1891-1953)

Andante cantabile
Allegro
Commodo (quasi Allegretto)
Allegro con brio

Daniel Kossov, *violin*
Karen Sinclair, *violin*

INTERMISSION

Sonata, Op. 25, No. 4 — Paul Hindemith (1895-1963)

Sehr lebhaft. Markiert und Kraftvoll
Sehr langsame Viertel
Finale: Lebhafte Viertel

Mara Gearman, *viola*
Meng-Chieh Liu, *piano*

Quartet No. 11 in F minor, Op. 95, *Quartetto Serioso* — Ludwig van Beethoven (1770-1827)

Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo — Allegro agitato

Liza Ferschtman, *violin*
Erin Keefe, *violin*
Jennifer Stumm, *viola*
Yeon-Sun Joo, *cello*

❧

❧

The quartet was prepared by Ida Kavafian

Liza Ferschtman, student of Victor Danchenko

Mara Gearman, student of Karen Tuttle

Yeon-Sun Joo, student of Orlando Cole

Erin Keefe, student of Arnold Steinhardt and Ida Kavafian

Daniel Kossov, student of Victor Danchenko

In Tiffany Lee, student of Julius Baker and Jeffrey Khaner

Karen Sinclair, student of Yumni Ninomiya-Scott

Jennifer Stumm, student of Karen Tuttle

Li Jian, Staff Pianist

Meng-Chieh Liu, Staff Pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-eighth Student Recital

Friday, January 22, 1999
Curtis Hall, 8 p.m.

❧

Mazurka in F minor, Op. 7, No. 3 — Frédéric Chopin (1810-1849)
Mazurka in A minor, Op. 17, No. 4
Mazurka in C-sharp minor, Op. 50, No. 3

Anna Polonsky, *piano*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Melissa Reardon, *viola*
Li Jian, *piano*

INTERMISSION

Concerto in E-flat major, Op. 4 — Ferdinand David (1810-1873)
Allegro maestoso
Andante marcia funebre
Allegro maestoso

Anthony Wise, *trombone*
Hugh Sung, *piano*

"The Swan" from *Carnival of the Animals* Camille Saint-Saëns
(1835-1921)

Anthony Wise, *trombone*
Valerie Muzzolini, *harp*

Sonata in A major, Op. 69 Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

Joel W. Noyes, *cello*
Benjamin Hochman, *piano*

❧

Benjamin Hochman, student of Claude Frank
Valerie Muzzolini, student of Judith Loman
Joel W. Noyes, student of David Soyer
Anna Polonsky, student of Peter Serkin
Melissa Reardon, student of Michael Tree and Karen Tuttle
Anthony Wise, student of Nitzan Haroz

Li Jian, Staff Pianist
Hugh Sung, Director of Instrumental Accompaniment

❧

Valerie Muzzolini holds the newly-created Marilyn Costello Memorial Fellowship.

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Next Recital...

Monday, January 25
8 p.m., Curtis Hall

Bruch	*Romance*
Shulman	*Theme and Variations*
	Hung-Wei Huang, viola
	Hugh Sung, piano
Debussy	*Violin Sonata*
	Chang Tina Qu, violin
	Hugh Sung, piano
Glazunov	*Violin Concerto, Op. 82*
	Hyun-Ju Lee, violin
	Robert Koenig, piano
Hsu	*Impressions of Taiwan*
	Anthony McGill, clarinet
	Na-Young Baek, cello
	Han-Chien Lee, piano
Hsu	*Moods*
	Hung-Wei Huang, viola

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-ninth Student Recital

Monday, January 25, 1999
Curtis Hall, 8 p.m.

❧

Sonata in G minor for Violin and Piano — Claude Debussy (1862-1918)
Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Chang Tina Qu, *violin*
Hugh Sung, *piano*

Romance for Viola and Orchestra, Op. 85 — Max Bruch (1838-1920)

Theme and Variations for Viola and Orchestra — Alan Shulman (b. 1915)

Hung-Wei Huang, *viola*
Hugh Sung, *piano*

INTERMISSION

Moods — Chia-Yu Hsu (b. 1975)
Gaiety
Elegy
Rage

Hung-Wei Huang, *viola*

Concerto in A minor, Op. 82 Alexander Glazunov
(1865-1936)

Hyun-Ju Lee, *violin*
Robert Koenig, *piano*

Impressions of Taiwan Hsu

Anthony McGill, *clarinet*
Na-Young Baek, *cello*
Han-Chien Lee, *piano*

❧

Impressions of Taiwan was prepared by Meng-Chieh Liu.

Na-Young Baek, student of Orlando Cole
Hung-Wei Huang, student of Michael Tree and Joseph de Pasquale
Chia-Yu Hsu, student of David Loeb
Han-Chien Lee, student of Eleanor Sokoloff
Hyun-Ju Lee, student of Victor Danchenko and Arnold Steinhardt
Anthony McGill, student of Donald Montanaro
Chang Tina Qu, student of Jaime Laredo and Ida Kavafian

Robert Koenig, Accompanying '90, '91
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, January 27
8 p.m., Curtis Hall

Janácek	*Violin Sonata*
Messiaen	*Theme and Variations*
Schubert	*Fantasy in C major*
	Jennifer Koh, violin
	Simone Dinnerstein, piano
Schnittke	*Viola Concerto*
	Jessica Thompson, viola
	Robert Koenig, piano

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirtieth Student Recital

Wednesday, January 27, 1999
Curtis Hall, 8 p.m.

❧

Theme and Variations — Olivier Messiaen (1908-1992)

Jennifer Koh, *violin*
Simone Dinnerstein, *piano*

Concerto for Viola and Orchestra — Alfred Schnittke (1934-1998)

Largo
Allegro molto
Largo

Jessica Thompson, *viola*
Robert Koenig, *piano*

INTERMISSION

Sonata for Violin and Piano — Leoš Janáček (1854-1928)

Con moto
Ballada: Con moto
Allegretto
Adagio

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797-1828)

Jennifer Koh, *violin*
Simone Dinnerstein, *piano*

❧

Jennifer Koh, student of Jaime Laredo and Ida Kavafian

Jessica Thompson, student of Karen Tuttle

Simone Dinnerstein, Guest Artist

Robert Koenig, Accompanying '90, '91

❧

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Next Recital...

Friday, January 29
8 p.m., Curtis Hall

Bach	*English Suite in E minor*	Benjamin Hochman, piano
Bach	*Sonata in G minor*	Jennifer Koh, violin
Dvorák	*Violin Concerto, Op. 53*	Daniel Kossov, violin Hugh Sung, piano
Prokofiev	*Piano Concerto No. 3*	Lang Lang, piano Hugh Sung, piano

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-first Student Recital

Friday, January 29, 1999
Curtis Hall, 8 p.m.

❧

English Suite No. 5 in E minor, BWV 810 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Passepied
Gigue

Benjamin Hochman, *piano*

Concerto in A minor, Op. 53 — Antonín Dvořák (1841-1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Daniel Kossov, *violin*
Hugh Sung, *piano*

INTERMISSION

Sonata No. 1 in G minor, BWV 1001 Bach

Adagio
Fuga: Allegro
Siciliana
Presto

Jennifer Koh, *violin*

Concerto No. 3 in C major, Op. 26 Sergei Prokofiev (1891-1953)

Andante
Theme and Variations: Andantino
Allegro, ma non troppo

Lang Lang, *piano*
Hugh Sung, *piano*

❧

Benjamin Hochman, student of Claude Frank

Jennifer Koh, student of Jaime Laredo and Ida Kavafian

Daniel Kossov, student of Victor Danchenko

Lang Lang, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Monday, February 1
8 p.m., Curtis Hall

Brahms	*Sonata, Op. 68* Kaori Yamagami, cello Christina Anum-Dorhuso, piano
Chopin	*Ballade in F major*
Debussy	*Two Études* Anna Polonsky, piano
Mozart	*Sinfonia Concertante, K 364* Helena Baillie, violin Melissa Reardon, viola The Curtis Chamber Orchestra

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-second Student Recital

Monday, February 1, 1999
Curtis Hall, 8 p.m.

❧

Sinfonia Concertante in E-flat major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Helena Baillie, *violin*
Melissa Reardon, *viola*
The Curtis Chamber Orchestra

INTERMISSION

Sonata in E minor, Op. 38 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi Menuetto
Allegro

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

Études, Book I — Claude Debussy (1862-1918)

No. 1: *Pour les "cinq doigts" d'après M. Czerny*

No. 4: *Pour les sixtes*

Ballade No. 2 in F major, Op. 38 — Frédéric Chopin (1810-1849)

Akiko Tominaga, *piano*

❧

The Mozart was prepared by Michael Tree

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Helena Baillie, student of Robert Mann

Melissa Reardon, student of Michael Tree & Karen Tuttle

Akiko Tominaga, student of Eleanor Sokoloff

Kaori Yamagami, student of Orlando Cole

❧

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Next Recital...

Wednesday, February 3
8 p.m., Curtis Hall

Mozart *Rondo, K. 511*
Schumann *Kreisleriana, Op. 16*
Benjamin Hochman, piano

Sibelius *Violin Concerto, Op. 47*
Angelia Cho, violin
Jungeun Kim, piano

Spohr *Violin Concerto No. 8*
Solomiya Ivakhiv, violin
Jungeun Kim, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-third Student Recital

Wednesday, February 3, 1999
Curtis Hall, 8 p.m.

❧

Rondo in A minor, K. 511 — Wolfgang Amadeus Mozart (1756-1791)

Benjamin Hochman, *piano*

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Angelia Cho, *violin*
Jungeun Kim, *piano*

INTERMISSION

Concerto No. 8 in A minor, Op. 47, *Gesangsszene* — Louis Spohr (1784-1859)

Solomiya Ivakhiv, *violin*
Jungeun Kim, *piano*

***Kreisleriana*, Op. 16** — Robert Schumann (1810-1856)

Äusserst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Benjamin Hochman, *piano*

❧

Angelia Cho, student of Ida Kavafian

Benjamin Hochman, student of Claude Frank

Solomiya Ivakhiv, student of Rafael Druian

Jungeun Kim, Guest Artist

❧

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Next Recital...

Friday, February 5
8 p.m., Curtis Hall

Members of the Curtis Vocal Studies Department will present a program of works by Bellini, Falvo, Rossini and Tosti, as well as selections from Rigoletto by Verdi.

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Student Recital Hotline
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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-fourth Student Recital

Friday, February 5, 1999
Curtis Hall, 8 p.m.

❧

"Fenesta che lucive" — Vincenzo Bellini (1801-1835)

"Dicitencello vuie" — Rodolfo Falvo (1873-1937)

"L'alba separà dalla luce l'ombra" — Paolo Tosti (1846-1916)

Hung Yun, *baritone*

"Cruda sorte!" from *L'Italiana in Algeri* — Gioachino Rossini (1792-1868)

Edith M. Dowd, *contralto*

"Vi ravviso, o luoghi ameni" from *La Sonnambula* — Bellini

Brian Kontes, *baritone*

"Col sorriso d'innocenza" from *Il Pirata* — Bellini

Margarita Y. Gomez, *soprano*

Mikael Eliasen, *piano*

❧

Rigoletto — Giuseppe Verdi (1813-1901)

"Questa o quella"

Ge-Qun Wang, *tenor*

"Signor né principe; È il sol dell'anima"

Jacquelyn Familant, *soprano*
Ge-Qun Wang, *tenor*

"Caro nome"

Jacquelyn Familant, *soprano*

"Pari siamo!"

Hung Yun, *baritone*

"Bella figlia dell'amore"

Jacquelyn Familant, *soprano*
Edith M. Dowd, *contralto*
Ge-Qun Wang, *tenor*
Hung Yun, *baritone*

Danielle Orlando, *piano*

❧

All of the above singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
Danielle Orlando, Principal Opera Coach

❧

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Monday, February 8
8 p.m., Curtis Hall

Dvorák *Quintet, Op. 77*
Soovin Kim, violin
Hilary Hahn, violin
Che-Hung Chen, viola
Margo Tatgenhorst, cello
Jeremy Kurtz, double bass

Haydn *Quartet, Op. 55, No. 1*
Mendelssohn *Quartet, Op. 13*
Nathan Cole, violin
Zachary DePue, violin
Jessica Thompson, viola
Priscilla Lee, cello

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-fifth Student Recital

Monday, February 8, 1999
Curtis Hall, 8 p.m.

❧

Quartet in A major, Op. 55, No. 1, Hob. III:60 — Franz Joseph Haydn (1732-1809)

Allegro
Adagio cantabile
Menuetto
Finale: Vivace

Quartet in A minor, Op. 13 — Felix Mendelssohn (1809-1847)

Adagio — Allegro vivace
Adagio
Intermezzo: Allegretto con moto
Presto

Nathan Cole, *violin*
Zachary DePue, *violin*
Jessica Thompson, *viola*
Priscilla Lee, *cello*

INTERMISSION

Quintet in G major, Op. 77 — Antonín Dvořák (1841-1904)

Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai

Soovin Kim, *violin*
Hilary Hahn, *violin*
Che-Hung Chen, *viola*
Margo Tatgenhorst, *cello*
Jeremy Kurtz, *double bass*

❧

The Haydn and Mendelssohn quartets were prepared by Steven Tenenbom
The Dvořák quintet was prepared by Ida Kavafian

Che-Hung Chen, student of Joseph de Pasquale
Nathan Cole, student of Jaime Laredo & Ida Kavafian
Zachary DePue, student of Jaime Laredo & Ida Kavafian
Hilary Hahn, student of Jaime Laredo
Soovin Kim, student of Jaime Laredo & Victor Danchenko
Jeremy Kurtz, student of Harold Hall Robinson
Priscilla Lee, student of David Soyer
Margo Tatgenhorst, student of David Soyer
Jessica Thompson, student of Karen Tuttle

❧

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Next Recital...

Wednesday, February 10
8 p.m., Curtis Hall

Bozza *Allegro et Finale*
Tcherepnin *Andante*
Zachary Bond, trombone
Hugh Sung, piano

Ludwig *Sonnets from the Portuguese*
Eve Gigliotti, soprano
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, conductor

Mozart *Quintet in E-flat major*
Katherine Needleman, oboe
Anthony McGill, clarinet
Gabriel Kovach, horn
Julia Lockhart, bassoon
Jonathan Biss, piano

Wieniawski *Violin Concerto No. 1*
Piotr Kwasny, violin
Keiko Sato, piano

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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-sixth Student Recital

Wednesday, February 10, 1999
Curtis Hall, 8 p.m.

❧

Andante, Op. 64 — Alexander Tcherepnin (1899-1977)

Allegro et Finale — Eugéne Bozza (1905-1991)

Zachary Bond, *trombone*
Hugh Sung, *piano*

Quintet in E-flat major, K 452 — Wolfgang Amadeus Mozart (1756-1791)

Largo — Allegro moderato
Larghetto
Rondo: Allegretto

Katherine Needleman, *oboe*
Anthony McGill, *clarinet*
Julia Lockhart, *bassoon*
Gabriel Kovach, *horn*
Jonathan Biss, *piano*

INTERMISSION

Program Notes *by David Ludwig*

Sonnets from the Portuguese

I picked up Elizabeth Barrett Browning's *Sonnets from the Portuguese* at a used bookstore in Ohio six years ago. Since then, I have become completely enamored of her poetry. I have waited all this time for the opportunity to set the Sonnets to music.

Barrett Browning was an invalid for many years due to bad health, though it is unclear what the exact nature of her illness was. Her husband Robert greatly changed her life; and they eloped to France to avoid her disapproving father. Robert had the *Sonnets from the Portuguese* published in 1850, reportedly saying: "I dared not keep to myself the finest sonnets written in any language since Shakespeare's."

Despite the title, there are no original Portuguese sonnets from which Barrett Browning derived her poems. It has been suggested that the title comes from a pet name that Robert Browning gave her (he called her his "little Portuguese" because of some poems she wrote that used Portuguese forms).

I have selected five poems out of the 44 in the collection to create a narrative for the music. The first Sonnet is about the narrator's discovery of new emotions she feels toward a person she has always known. The instruments stay in near silence until the end when that realization has occurred. In the second Sonnet, the famous "How do I love thee?," she expands on this new found love to an almost obsessive degree. But, by the end of this song, the relationship has ended. The third Sonnet is about the sadness in the loss of that love and the questions that follow; there is a religious aspect to the poetry and the music uses bells and a chant-like vocal line. The fourth is about the anger felt towards the lost love. This Sonnet ends with the pleading "And when I sue God for myself, He hears that name of thine, And sees within my eyes the tears of two." The fifth and final song is about the memories of the relationship. The flowers that the lover picked in the garden for her have become weeds. The music conveys

the image of vines and weeds creeping and growing. The poem draws an analogy between the flowers and her emotions. She loses control of her emotions and subsequently finds a sort of peace in her despair.

This performance is dedicated to the memory of my Grandmother Irene.

Texts from *Sonnets from the Portuguese* by Elizabeth Barrett Browning

XX

Belovèd, my Belovèd, when I think
That thou wast in the world a year ago,
What time I sat alone here in the snow
And saw no footprint, heard the silence sink
No moment at thy voice, but, link by link,
Went counting all my chains as if that so
They never could fall off at any blow
Struck by thy possible hand, — why, thus I drink
Of life's great cup of wonder! Wonderful,
Never to feel thee thrill the day or night
With personal act or speech, — nor ever cull
Some prescience of thee with the blossoms white
Thou sawest growing! Atheists are as dull,
Who cannot guess God's presence out of sight.

XLIII

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seem to lose
With my lost saints, — I love thee with the breath,
Smiles, tears, of all my life! — and, if God choose,
I shall but love thee better after death.

XXX

I see thine image through my tears to-night,
And yet to-day I saw thee smiling. How
Refer the cause? — Belovèd, is it thou
Or I, who makes me sad? The acolyte
Amid the chanted joy and thankful rite
May so fall flat, with pale insensate brow,
On the altar-stair. I hear thy voice and vow,
Perplexed, uncertain, since thou art out of sight,
As he, in his swooning ears, the choir's Amen.
Belovèd, dost thou love? or did I see all
The glory as I dreamed, and fainted when
Too vehement light dilated my ideal,
For my soul's eyes? Will that light come again,
As now these tears come — falling hot and real?

VI

Go from me. Yet I feel that I shall stand
Henceforward in thy shadow. Nevermore
Alone upon the threshold of my door
Of individual life, I shall command
The uses of my soul, nor lift my hand
Serenely in the sunshine as before,
Without the sense of that which I forbore —
Thy touch upon the palm. The widest land
Doom takes to part us, leaves thy heart in mine
With pulses that beat double. What I do
And what I dream include thee, as the wine
Must taste of its own grapes. And when I sue
God for myself, He hears that name of thine,
And sees within my eyes the tears of two.

XLIV

Belovèd, thou hast brought me many flowers
Plucked in the garden, all the summer through
And winter, and it seemed as if they grew
In this close room, nor missed the sun and showers.
So, in the like name of that love of ours,
Take back these thoughts which here unfolded too,
And which on warm and cold days I withdrew
From my heart's ground. Indeed, those beds and bowers
Be overgrown with bitter weeds and rue,
And wait thy weeding; yet here's eglantine,
Here's ivy! — take them, as I used to do
Thy flowers, and keep them where they shall not pine.
Instruct thine eyes to keep their colors true,
And tell thy soul their roots are left in mine.

Concerto No. 1 in F-sharp minor, Op. 14 — Henryk Wieniawski (1832-1880)

Allegro moderato
Larghetto
Rondo: Allegro giocoso

Piotr Kwasny, *violin*
Keiko Sato, *piano*

Sonnets from the Portuguese, **for soprano and large ensemble** — David Ludwig (b. 1972)

XX: *Belovèd, my Belovèd*
XLIII: *How do I love thee? Let me count the ways*
XXX: *I see thine image through my tears tonight*
VI: *Go from me*
XLIV: *Belovèd, thou hast brought me many flowers*

Eve Gigliotti, *soprano*
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, *conductor*

❧

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The Mozart quintet was prepared by Richard Woodhams.

Jonathan Biss, student of Leon Fleisher
Zachary Bond, student of Blair Bollinger
Eve Gigliotti, student of Marlena Malas
Sarah Hatsuko Hicks, student of Otto-Werner Mueller
Gabriel Kovach, student of Myron Bloom
Piotr Kwasny, student of Rafael Druian
Julia Lockhart, student of Bernard Garfield
David Ludwig, student of Richard Danielpour
Anthony McGill, student of Donald Montanaro
Katherine Needleman, student of Richard Woodhams

Keiko Sato, Faculty
Hugh Sung, Director of Instrumental Accompaniment

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-seventh Student Recital

Friday, February 12, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Daniel Kellogg, composition

Walnut St. Fanfare — Daniel Kellogg (b. 1976)
O Gracious Light
The Lord's Prayer

Brian Osborne, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Joseph McEttrick, *trombone*
Bill C. Thomas, *trombone*

Five Sketches for Solo Flute
Impulse
Loss
Interlude
Autumn Refrain
Tempest

Mimi Stillman, *flute*

Music for Bass and Piano
Prelude
A Distant Snow
Rigorous Games

Jeremy Kurtz, *double bass*
Hugh Sung, *piano*

Program Notes *by Daniel Kellogg*

Walnut St. Fanfare

I found the inspiration for ***Walnut St. Fanfare*** (1998) while attending a performance in Curtis Hall of the Lutosławski brass quintet during the spring of 1997. Lutosławski's quintet is a nightmare of frantic rhythmic complexities and interwoven melodies. The dissonant, abstract and angular lines race forward in a blur with great impact. I've attempted to create a similar intensity and tightness in *Walnut St. Fanfare.* Although composed entirely in a 3/4 meter, the ideas jump around the ensemble at a rapid pace, requiring pointilistic precision. This piece was specifically written for these players, of whom two played in the 1997 Lutosławski performance. I have resided on Walnut St. for the majority of my time at Curtis where life has been constantly frantic, carrying much nervous energy. *(ca. 3 min.)*

O Gracious Light

O Gracious Light (1998) was originally written for four-part a-capella choir but is transcribed here for brass quartet. The title comes from the canticle *Phos hilaron* used in an evening service to give thanks for the vesper light when the sun has set. The choral piece uses the first stanza:

> *O gracious Light,*
> *pure brightness of the everliving Father in heaven,*
> *O Jesus Christ, holy and blessed!*

(ca. 3 min.)

The Lord's Prayer

The Lord's Prayer was also originally written for four part church choir. It is part of a larger setting of the Anglican evensong liturgy using a traditional men and boys choir. *(ca. 2 min.)*

Five Sketches for Solo Flute

Five Sketches for Solo Flute (1997) was inspired by Mimi Stillman's virtuosic playing. After working with her in ensemble situations I wanted to write a set of character pieces for solo flute that would show off her range of expression and agility.

Impulse alternates fast whimsical flurries with slower arcing lines. A diatonic language mixes in blue notes to create a short, sporadic movement.

Loss begins with slow, long lines in a chromatic language. This sad sound turns harsh as fast runs fill in dissonant leaps. The intensity builds to a screeching climax which gives way to a distant and unchanged return of the opening phrases.

Interlude offers contrast to the more abstract movements through a lyrical waltz.

Autumn Refrain uses broad, warm lines to remember a season recently passed while sour tones portray the starkness of winter.

Tempest begins with a fast, frantic melody that constantly pushes forward with a strong flare. Rhythmic playfulness maintains the intensity through a softer middle section that builds to a second outburst of the opening melody. Following the climax, the piece ends abruptly with soft secco notes. *(ca. 11 min.)*

Music for Bass and Piano

Music for Bass and Piano (1998) was commissioned by Jeremy Kurtz. We began discussing the piece in August 1997, after he had won the International Society of Bassists Competition and began to commission composers in order to expand the solo bass repertoire. Since then Jeremy has been very involved in reading through sketches, answering questions and offering opinions. As a result, this piece has undergone many revisions to find music that best suits both Jeremy and the double bass.

Prelude is a short, joyful dance.

A Distant Snow evokes sadness and a passionate longing for a far-away landscape fused with memories. The soft two-note motive that opens in the bass expands and modulates into soaring lines. The passing moment is neither fulfilled nor resolved.

Rigorous Games alternates between two distinct ideas. The beginning motives move quickly and violently in dialogue from bass to piano and piano to bass. This conflict gives way to a circular dance-like melody shared in unison by both instruments. Each idea carries its own rhythmic identity and intensity in a largely frantic movement. *(ca. 11 min.)*

Suite for Eleven Players

Suite for Eleven Players (1999) was written specifically for my graduation recital at Curtis. I intended to explore the range between music for a small chamber group and music for orchestra. At times the music reaches great orchestral tuttis and at times it is complex and individualistic.

Soft Tones begins and ends with soft violin accompanied by piano. The simple five note melody expands into a lush movement with long, lyrical lines and full, round harmonies. The violin maintains its solo throughout as the ensemble forms quasi chorales.

Mad Illuminations moves forward with nervous energy. Motives move abruptly from instrument to instrument, as the activity becomes denser and more intense.

An Intimate Silhouette features the cello in a stark soliloquy. The upper strings form a static background in a high chorale with occasional interjections by bass and low winds. The flute maintains the nervous energy from the second movement with fast but quiet flourishes. The oboe echoes the intimate song of the cello. *(ca. 11 min.)*

Conversations

Conversations (1996) was the first piece my teacher, Ned Rorem, asked me to write. He asked for a set of character pieces for two of the same wind instrument (not flute) in order to reduce music to its simplest level. This set of six comes from an original set of nine movements. Each character piece depicts a unique type of conversation. The extensive variety of mood, color, and tessitura makes the clarinet ideal for such a task. This piece was written for Keith Lipson and Woongjo David Chang. *(ca. 12 min.)*

Whitening Fury

During late May 1997, while visiting Aspen, Colorado, for a friend's wedding, I set aside my last day to begin work on this piece. I awoke that morning to find a blanket of snow everywhere and a winter storm upon us. Sitting behind the kitchen window, I watched the beauty of the storm but thought of friends who were trapped in the mountains. There had been midsummer-like weather the day before and now winter had returned with wrath and great surprise. This storm, which I found so comfortable, proved very threatening to them.

Whitening Fury explores this dichotomy through a balance of slow, lyrical music and fast, rhythmic music. The piece begins fast and violent with loud rhythmic chords mixed with dissonant, angular lines. The second section begins very softly and slowly with more consonant chords in the strings and high, shimmering chords in the piano. After a time, the first violin enters with the main melody in its purest and most lyrical form. The texture thickens and the tension grows as this violin line turns dissonant. A buildup leads into the third section in a fast tempo. The main melody has turned angular again with jazz-like rhythms. The violent music from the opening now alternates with jazzy, more playful sections as the piece races towards its end. Throughout this piece the lower three string parts form a chorus while the first violin takes a solo role and the piano mediates.

Whitening Fury was written for players at the 1997 Norfolk Chamber Music Festival and was premiered on July 3, 1997. *(ca. 8 min.)*

Thine Eternal Glory

Thine Eternal Glory (1999) was written as a celebratory organ postlude for a church service. *(ca. 3 min.)*

INTERMISSION

Suite for Eleven Players

Soft Tones
Mad Illuminations
An Intimate Silhouette

The Curtis Chamber Orchestra
Daniel Kellogg, *conductor*

Conversations

In Strict Agreement
Nothing to Say
Gossip
Mother to Son
Petty Arguments
Whispers

Keith Lipson, *clarinet*
Woongjo David Chang, *clarinet*

Whitening Fury

Nathan Cole, *violin*
Zachary DePue, *violin*
Cathy Basrak, *viola*
Joel W. Noyes, *cello*
Hugh Sung, *piano*

Thine Eternal Glory

Matthew Glandorf, *organ*

❧

Cathy Basrak, student of Michael Tree and Joseph de Pasquale
Skye Chung-Ming Chang, student of David Bilger
Woongjo David Chang, student of Donald Montanaro
Nathan Cole, student of Jaime Laredo and Ida Kavafian
Zachary DePue, student of Jaime Laredo and Ida Kavafian
Daniel Kellogg, student of Ned Rorem
Jeremy Kurtz, student of Harold Hall Robinson
Keith Lipson, student of Donald Montanaro
Joseph McEttrick, student of Nitzan Haroz
Joel W. Noyes, student of David Soyer
Brian Osborne, student of David Bilger
Mimi Stillman, student of Julius Baker and Jeffrey Khaner
Bill C. Thomas, student of Nitzan Haroz

Matthew Glandorf, Faculty
Hugh Sung, Director of Instrumental Accompaniment

❧

The Curtis Chamber Orchestra

Mimi Stillman, *flute*
Katherine Needleman, *oboe*
Anthony McGill, *clarinet*
Michal Emanovsky, *horn*
Julia Lockhart, *bassoon*
Qiong-Yan Jenny Chai, *piano*
Nathan Cole, *violin*
Zachary DePue, *violin*
Cathy Basrak, *viola*
Margo Tatgenhorst, *cello*
Jon Keigwin, *double bass*

❧

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Gary Graffman, President/Director

Thirty-eighth Student Recital

Monday, February 15, 1999
Curtis Hall, 8 p.m.

❧

Sonata No. 12 in A-flat major, Op. 26 — Ludwig van Beethoven (1770-1827)

Andante con variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d'un Eroe
Allegro

Akiko Tominaga, *piano*

Concerto No. 2 in B-flat major, Op. 19 — Beethoven

Allegro con brio
Adagio
Rondo: Molto allegro

Jie Chen, *piano*
Sean Kennard, *piano*

INTERMISSION

Concerto No. 1 in D major, Op. 6 — Niccolò Paganini (1782-1840)

Allegro maestoso
Adagio espressivo
Rondo: Allegro spiritoso

Mu Na, *violin*
Vitalij Kuprij, *piano*

❧

Jie Chen, student of Seymour Lipkin

Sean Kennard, student of Eleanor Sokoloff

Vitalij Kuprij, student of Gary Graffman

Mu Na, student of Aaron Rosand

Akiko Tominaga, student of Eleanor Sokoloff

❧

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Next Recital...

Wednesday, February 17
8 p.m., Curtis Hall

Corigliano *Voyage*

Persichetti *Serenade No. 10, Op. 79*
Min Sang Park, flute
Valerie Muzzolini, harp

Duruflé *Prelude on the Introit of the Epiphany*
Fugue on the Carillon of the Hours
Scherzo

Guillo *Toccata*
Svetlana Fiakhretdinova, organ

Korngold *Suite, Op. 23*
Jessica Linnebach, violin
Jinyeong Jessica Lee, violin
Daniel Lee, cello
Gary Graffman, piano

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Student Recital Hotline
Call 215-893-5261

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-ninth Student Recital

Wednesday, February 17, 1999
Curtis Hall, 8 p.m.

❧

Prelude on the Introit of the Epiphany — Maurice Duruflé
Fugue on the Carillon of Hours of the Cathedral of Soissons (1902-1986)

Scherzo, Op. 2

Toccata — Jean Guillou (b. 1930)

Svetlana Fiakhretdinova, *organ*

***Voyage* for Flute and String Orchestra, transcribed by Valerie von Péchy Whitcup** — John Corigliano (b. 1938)

Serenade No. 10 for Flute and Harp, Op. 79 — Vincent Persichetti (1915-1987)

Larghetto
Allegro comodo
Andante grazioso
Andante cantabile
Allegretto
Scherzando
Adagietto
Vivo

Min Sang Park, *flute*
Valerie Muzzolini, *harp*

INTERMISSION

Suite for Piano and Strings — Erich Wolfgang Korngold (1897-1957)

Präludium und Fuge
Walzer
Groteske
Lied
Finale: Rondo, Variationen

Jessica Linnebach, *violin*
Jinyeong Jessica Lee, *violin*
Daniel Lee, *cello*
Gary Graffman, *piano*

❧

Svetlana Fiakhretdinova, student of John Weaver
Daniel Lee, student of Orlando Cole & Peter Wiley
Jinyeong Jessica Lee, student of Robert Mann & Ida Kavafian
Jessica Linnebach, student of Aaron Rosand
Valerie Muzzolini, student of Judith Loman
Min Sang Park, student of Julius Baker & Jeffrey Khaner

Gary Graffman, President/Director

❧

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Next Recital...

Friday, February 19
Curtis Hall, 8 p.m.

Faculty Recital

Victor Danchenko, violin
Hugh Sung, piano

Bach	*Ciaccona from Partita in D minor*
	Sonata in C minor
Messiaen	*Theme and Variations*
Strauss	*Sonata in E-flat major, Op. 18*

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital
Victor Danchenko, *violin*
Hugh Sung, *piano*

Friday, February 19, 1999
Curtis Hall, 8 p.m.

❧

Theme and Variations for Violin and Piano — Olivier Messiaen (1908-1992)

Sonata in C minor for Violin and Piano, BWV 1017 — Johann Sebastian Bach (1685-1750)
- Largo
- Allegro
- Adagio
- Allegro

***Ciaccona* from Partita in D minor for Violin Solo, BWV 1004** — Bach

INTERMISSION

Sonata in E-flat major for Violin and Piano, Op. 18 — Richard Strauss (1864-1949)
- Allegro, ma non troppo
- Improvisation: Andante cantabile
- Finale: Andante — Allegro

❧

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BIOGRAPHIES

Victor Danchenko, violin

Mr. Danchenko has performed throughout the former U.S.S.R., Europe, and North and South America, and has been a recording artist on Melodya label. Born in Moscow, Mr. Danchenko made his artistic debut at 16 as soloist with the State Orchestra of the U.S.S.R., and entered the Moscow State Conservatory at 17 as a student of violinist David Oistrakh. He won numerous national and international prizes and awards, including gold medals in the Soviet National Competition and in the World Youth and Student Festival, a top prize in the Jacques Thibaud International Competition in Paris and the Ysaÿe Gold Medal. Mr. Danchenko, who formerly taught at the Royal Conservatory of Music in Toronto and the Cleveland Institute of Music, is currently a member of the Peabody Conservatory faculty. In the summer he teaches at the Encore School for Strings. Mr. Danchenko joined the faculty of The Curtis Institute of Music in 1994.

Hugh Sung, piano

Mr. Sung, who began studying piano with his mother, later continued his studies with Eleanor Sokoloff and Susan Starr. He made his debut with the Philadelphia Orchestra at age 11, and two years later entered Curtis, where he studied with Jorge Bolet and Seymour Lipkin. He has performed as soloist with the Concerto Soloists Chamber Orchestra, and as an ensemble musician, Mr. Sung has collaborated with many distinguished artists and ensembles, including the American String Quartet, the Diaz Trio, Julius Baker, Jeffrey Khaner and Aaron Rosand, with whom he has toured and recorded on the Vox and Biddulph labels. His work can also be heard on the I Virtuosi and CRI labels. Mr. Sung joined the faculty of The Curtis Institute of Music in 1993 as a staff pianist, and in 1996 was named director of instrumental accompaniment.

The Curtis Institute of Music

Alumni Recital Series

The Lark Quartet

Gary Graffman, piano

Sunday, February 21, 1999
3:00 p.m.
Curtis Hall

1998/99 Season

The Curtis Institute of Music

Gary Graffman, President/Director

❖

The Lark Quartet

with

Gary Graffman, piano

❖

February 21, 1999

3:00 p.m.

❖

Dmitri Shostakovich (1906-1975)

String Quartet No. 1 in C major, Op. 49

Moderato
Moderato
Allegro molto
Allegro

Alfred Schnittke (1934-1998)

Piano Quintet

Moderato —
Tempo di Valse —
Andante —
Lento —
Moderato pastorale

❖

Intermission

❖

Peter Ilyich Tchaikovsky (1840-1893)

String Quartet No. 1 in D major, Op. 11

Moderato e semplice
Andante cantabile
Scherzo: Allegro non tanto
Finale: Allegro giusto

Biographies

THE LARK QUARTET

One of the nation's leading young ensembles, the **Lark Quartet** — violinists Diane Pascal (Violin '86) and Jennifer Orchard (Violin '91), violist Danielle Farina (Viola '98) and cellist Astrid Schween — has built an international reputation for both its fresh interpretations of the standard repertoire and exciting readings of modern and rarely-performed pieces. Recent tours have taken the group to some of the most prestigious recital halls across the United States and Europe, and to such festivals as the Lockenhaus in Austria, Schleswig-Holstein in Germany, the Musicades in France and the Beethoven Festival at the Pushkin Museum in Moscow. Committed to broadening the audience for chamber music, the Lark Quartet served from 1995 through 1998 as the quartet-in-residence at Ohio University in Athens, Ohio. It has performed with such distinguished guests as Edgar Meyer, David Soyer and Gary Graffman in concert halls, as well as in local public schools, community centers and prisons. The ensemble also held a similar residency at Dartmouth College, as well as visiting professorships at San Diego State, Florida Atlantic and Florida State universities. Winner of the 1990 Naumburg Award, the Lark Quartet won the Gold Medal in the 1991 Shostakovich International String Quartet Competition and top prizes in the London International String Quartet, Melbourne International Chamber Music and Banff competitions.

GARY GRAFFMAN, *piano*

Gary Graffman (Piano '46) entered The Curtis Institute of Music in 1936 at age seven to study with Isabelle Vengerova. Exactly 50 years later, in 1986, after many years on the international concert circuit, Mr. Graffman assumed the post of director of The Institute; in 1995 he was also appointed to the newly-created position of president. Ironically, Mr. Graffman's leadership successes at Curtis were made possible when an injury to his right hand in 1979 curtailed his non-stop performance schedule. He now concentrates on performing and recording the small but brilliant repertoire written for the left hand alone; however, because of the way the Schnittke Quintet is written, Mr. Graffman is able to play this work with both hands. In addition to his concerts and his role as president/director of The Institute, Mr. Graffman has taught on the piano faculty since 1980.

Alumni Society of Greater Philadelphia

❖

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp
Mary Wheelock, *Student Representative*

❖

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, a new cassette deck for the library listening room and student living expenses.

❖

Alumni Recital Series Benefactors

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Eleanor B. Sokoloff*
Jean Steinhart
Charles Sterne III & Eileen Marolla
D.W. Stroh
Warren H. Watanabe
Jack Wolgin
Ron Wormser

(List complete as of February 9)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fortieth Student Recital

Monday, February 22, 1999
Curtis Hall, 8 p.m.

❧

Terzetto in C major, Op. 74 — Antonin Dvořák (1841-1904)

Introduzione: Allegro ma non troppo
Larghetto
Scherzo: Vivace
Tema con Variazioni

Helena Baillie, *violin*
Esther Hoppe, *violin*
Melissa Reardon, *viola*

Concerto for Violin and Orchestra — William Walton (1902-1983)

Andante tranquillo
Presto capriccioso alla napolitana
Vivace

Benjamin Bowman, *violin*
Hugh Sung, *piano*

INTERMISSION

Sonata in A major — César Franck (1822-1890)

Allegretto moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

Variations and Fugue on a Theme by Handel, Op. 24 — Johannes Brahms (1833-1897)

Jonathan Biss, *piano*

❧

The Dvořák was prepared by Steven Tenenbom.

Christina Anum-Dorhuso, student of Eleanor Sokoloff
Helena Baillie, student of Robert Mann
Jonathan Biss, student of Leon Fleisher
Benjamin Bowman, student of Aaron Rosand
Esther Hoppe, student of Robert Mann
Melissa Reardon, student of Michael Tree & Karen Tuttle
Kaori Yamagami, student of Orlando Cole
Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, February 24
Curtis Hall, 8 p.m.

Barber *Summer Music*
Li-Chu Jessica Huang, flute
Geoffrey Deemer, oboe
Anthony McGill, clarinet
Adam Iascone, horn
Catherine Luczkiw, bassoon

Beethoven *Sonata in G major, Op. 30, No. 3*
Oscar Bohórquez, violin
Hugh Sung, piano

Franck *Quintet in F minor*
Pavel Ilyashov, violin
Ida Kavafian, violin
Jessica Thompson, viola
Inna Nassidze, cello
Andrius Žlabys, piano

Mozart *Concerto No. 5, K. 219*
Liza Ferschtman, violin
Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-first Student Recital

Wednesday, February 22, 1999
Curtis Hall, 8 p.m.

❧

***Summer Music*, Op. 31** — Samuel Barber (1910-1981)

Li-Chu Jessica Huang, *flute*
Geoffrey Deemer, *oboe*
Anthony McGill, *clarinet*
Adam Iascone, *horn*
Catherine Luczkiw, *bassoon*

Concerto No. 5 in A major, K. 219 — Wolfgang Amadeus Mozart (1756-1791)

Allegro aperto
Adagio
Rondeau: Tempo di Menuetto

Liza Ferschtman, *violin*
Hugh Sung, *piano*

INTERMISSION

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Oscar Bohórquez, *violin*
Hugh Sung, *piano*

Quintet in F minor — César Franck (1822-1890)

Molto moderato quasi lento — Allegro
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

Pavel Ilyashov, *violin*
Ida Kavafian, *violin*
Jessica Thompson, *viola*
Inna Nassidze, *cello*
Andrius Žlabys, *piano*

❧

The Barber quintet was prepared by Anthony Gigliotti.

The Franck quintet was prepared by Ida Kavafian.

❧

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❧

Oscar Bohórquez, student of Aaron Rosand

Geoffrey Deemer, student of Richard Woodhams

Liza Ferschtman, student of Victor Danchenko

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Adam Iascone, student of Myron Bloom

Pavel Ilyashov, student of Jaime Laredo & Ida Kavafian

Catherine Luczkiw, student of Bernard Garfield

Anthony McGill, student of Donald Montanaro

Inna Nassidze, student of David Soyer

Jessica Thompson, student of Karen Tuttle

Andrius Žlabys, student of Seymour Lipkin

Ida Kavafian, Faculty

Hugh Sung, Director of Instrumental Accompaniment

❧

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-second Student Recital

Friday, February 26, 1999
Curtis Hall, 8 p.m.

❧

Variations in A major on a Rococo Theme, Op. 33 — Piotr Ilyich Tchaikovsky (1840-1893)

Yeon-Sun Joo, *cello*
Wen-Yin Chan, *piano*

Sonata 1.X.1905 — Leoš Janáček (1854-1928)

The Presentiment: Con moto
The Death: Adagio

Five Pieces — Leon Kirchner (b. 1919)

Ballade No. 1 in G minor, Op. 23 — Frédéric Chopin (1810-1849)

Jonathan Biss, *piano*

INTERMISSION

Trio in B-flat major, Op. 97, *Archduke* Ludwig van Beethoven
(1770-1827)

Allegro moderato
Scherzo: Allegro
Andante cantabile
Allegro moderato

Margaret Kwon, *violin*
Kaori Yamagami, *cello*
Ieva Jokubaviciute, *piano*

❧

The Beethoven was prepared by Ida Kavafian.

Jonathan Biss, student of Leon Fleisher

Wen-Yin Chan, student of Peter Serkin

Ieva Jokubaviciute, student of Seymour Lipkin

Yeon-Sun Joo, student of Orlando Cole

Margaret Kwon, student of Aaron Rosand

Kaori Yamagami, student of Orlando Cole

❧

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Next Recital...

Monday, March 1
Curtis Hall, 8 p.m.

Graduation Recital
Miguel Angel Clares, cello
with Jonathan Biss, piano
Benjamin Hochman, piano
& Luis Prado, piano

Cassadó	*Suite*
Dvořák	*Silent Woods*
Haydn	*Divertimento*
Prado	*Suite*
Schumann	*Fünf Stücke im Volkston*
Tchaikovsky	*Pezzo Capriccioso*

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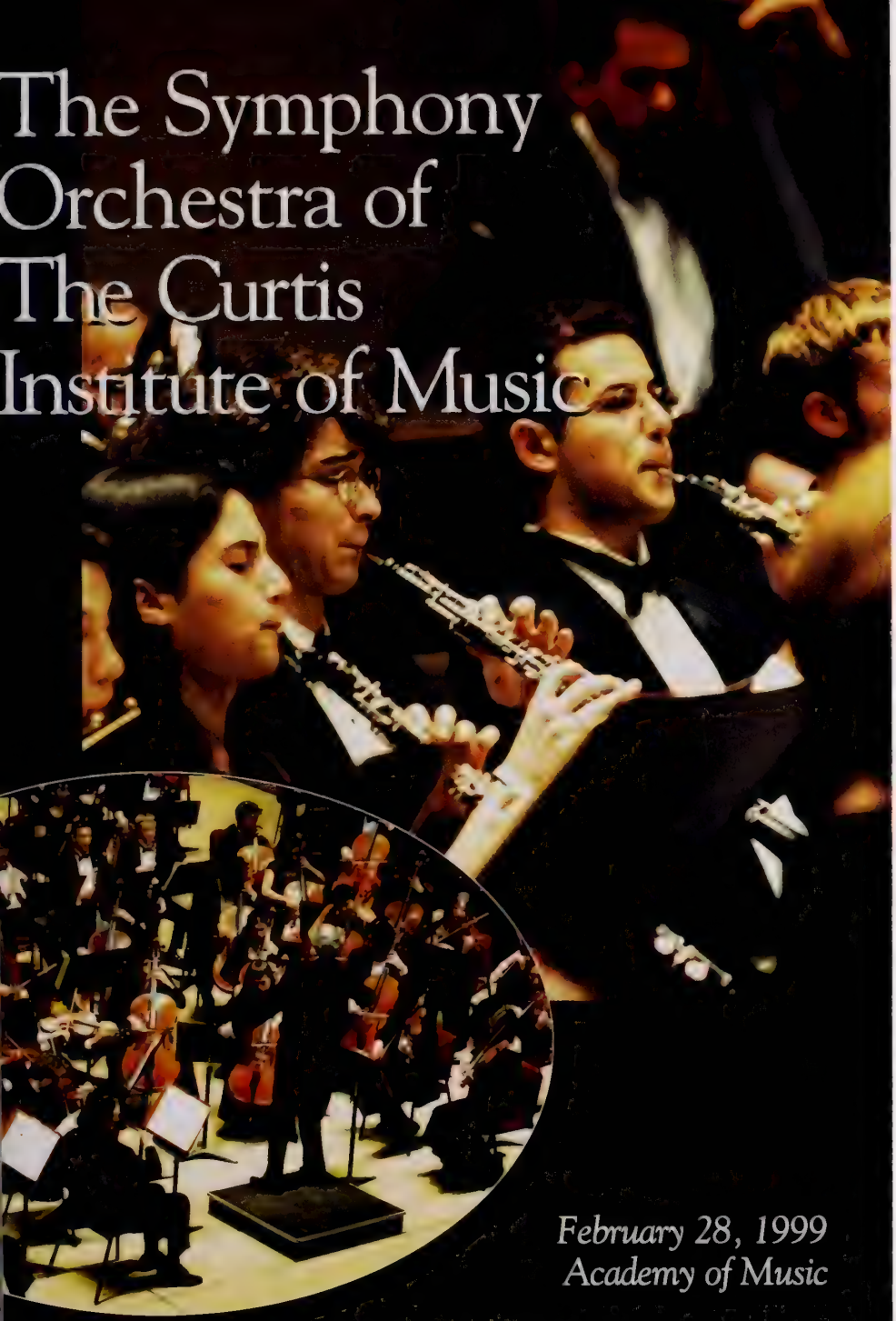
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The Symphony Orchestra of The Curtis Institute of Music



February 28, 1999
Academy of Music

ROBERT SPANO, *conductor*
PETER SERKIN, *piano*

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform through the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to appear as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

Photo credit: Jean Brubaker



The Symphony Orchestra of The Curtis Institute of Music

Sunday, February 28, 1999
8:00 p.m. • Academy of Music

ROBERT SPANO, *conductor*
PETER SERKIN, *piano*

BARBER

***First Essay* for Orchestra**

STRAVINSKY

***Movements* for Piano and Orchestra**

MOZART

Piano Concerto No. 24 in C minor, K. 491
Allegro
Larghetto
Allegretto

INTERMISSION

STRAUSS

***Also Sprach Zarathustra*, Op. 30**

Robert Spano

Curtis alumnus Robert Spano (Conducting '85), now in his third season as music director of the Brooklyn Philharmonic Orchestra, has led nearly every major North American orchestra, including those of Philadelphia, Chicago, Cleveland, Los Angeles and Boston, where he served as assistant conductor from 1991 to 1994. Among Mr. Spano's numerous international activities are guest conducting engagements with the Frankfurt Radio Orchestra, Orchestra of the Hague, Helsinki Philharmonic, New Japan Philharmonic (Tokyo), Royal Opera at Covent Garden, Tonhalle Orchester of Zurich and the Welsh National Opera. In addition to his role as conductor, Mr. Spano is an accomplished pianist and has performed chamber music concerts with colleagues from the Brooklyn Philharmonic, Boston Symphony and the Oberlin Conservatory of Music, where he has served on the faculty since 1989. In 1994, he was the recipient of the prestigious Seaver/National Endowment for the Arts Conductor Award. Mr. Spano studied conducting with Robert Baustian at the Oberlin Conservatory and then with Max Rudolf at The Curtis Institute of Music.

Peter Serkin

One of the most highly respected artists performing today, Peter Serkin has been praised by critics and audiences alike for the passion and integrity he brings to the stage. A 1964 Curtis graduate, Mr. Serkin entered The Institute at age 11, studying with Lee Luvisi, Mieczysław Horszowski and his father, Rudolf Serkin. Since making his debut at the Marlboro Music Festival in 1959, Mr. Serkin has appeared as soloist with the world's leading ensembles, including all the major orchestras in the United States, as well as the London Symphony, Amsterdam Concertgebouw, Berlin Philharmonic, NHK Symphony Orchestra and Vienna Symphony abroad. He has performed chamber music with the late Alexander Schneider and Pablo Casals, as well as Pamela Frank, Yo-Yo Ma, and the Budapest, Guarneri and Orion quartets. A champion of contemporary music, Mr. Serkin has premiered many important works, including compositions written for him by Takemitsu, Lieberson, Henze, Knussen, Berio, Goehr and Kirchner. His extensive catalogue on the RCA, Sony, Deutsche Grammophon and New World labels has earned him several Grammy nominations; his recording of the six 1784 Mozart concertos with Alexander Schneider and the English Chamber Orchestra received the prestigious Deutsche Schallplatten Prize. Mr. Serkin is on the faculties of The Curtis Institute of Music, the Juilliard School and, during the summers, the Tanglewood Music Center.

PROGRAM NOTES

by Dr. Richard E. Rodda

Samuel Barber

Born: West Chester, Pennsylvania; March 9, 1910
Died: New York City; January 23, 1981

First Essay for Orchestra, Op. 12

An "essay," according to *The Random House Dictionary of the English Language*, is "a short literary composition on a particular theme or subject, usually in prose and generally analytical, speculative or interpretative." With the *First Essay*, Samuel Barber (Composition

'34) created a musical counterpart of the literary genre — a compact, single-movement, tightly reasoned work of reflective quality and considerable expressive substance. He returned to the form with the *Second Essay*, written when Bruno Walter requested from him a new piece that could be performed at the conductor's concerts with the New York Philharmonic in 1942. The *Third Essay* of 1978 was among Barber's last compositions.

The *First Essay* encompasses two large paragraphs. The work opens with a broad, lyrical theme in slow tempo which combines those qualities of nobility and nostalgia that mark Barber's best compositions. This melody rises to a brief climax in the full orchestra and then subsides. The brass choir's statements which follow not only act as transition to the next, fast section but also presage its thematic material, based largely on the interval of a third. The swirling, scherzo-like music that fills the middle of the work is deftly counterpointed by the recall of the earlier, lyrical theme in the horn. The *First Essay* ends with a final, stentorian statement of the lyrical theme, a quiet muted conversation among the trumpets, and an indefinite, questioning gesture from the strings fading to silence on an unsettled harmony.

Igor Stravinsky

Born: Oranienbaum; June 17, 1882
Died: New York City; April 6, 1971

Movements for Piano and Orchestra

In 1936, Arnold Schoenberg accepted a teaching position at UCLA and settled in the Brentwood Park section of Los Angeles; four years later, Igor Stravinsky

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moved to a small villa in Hollywood, less than 10 miles away. They never met. Entrenched on opposite sides of an apparently unbridgeable philosophical and stylistic gulf, they vigorously avoided opportunities for contact, though each allowed the other a certain respect within his own sphere. When Schoenberg died, in July 1951, however, Stravinsky immediately dispatched a telegram to his widow: "Deeply shocked by saddening news of terrible blow inflicted to whole musical world by loss Arnold Schoenberg. Please accept my heartfelt sympathy."

It was at that same time that Stravinsky accepted the young conductor Robert Craft as his amanuensis and Boswell. Craft was a champion of the music of Schoenberg, Webern, Berg and other serialists, and he advocated its study to Stravinsky as a stylistic alternative to the neo-Classicism that had characterized his music for the preceding 30 years. Stravinsky, just then completing the opera *The Rake's Progress*, the longest work he ever wrote, may have felt that he had mined his own vein long enough, and welcomed Craft's guidance into the intricacies of serial writing. Stravinsky pored over the scores of the serialists in early 1952, giving special attention to the pointillism of Webern, whom he admired because, he said, despite the indifference of the world, "he inexorably kept on cutting out his diamonds, his dazzling diamonds." Stravinsky toured Europe between April and June, heard *Wozzeck* and *Erwartung* for the first time at a festival of 20th-century music in Paris (neither work is twelve-tone, though each is absolutely characteristic of Berg and Schoenberg) and made his new-found knowledge of recent Viennese music the basis of his creativity during his last years.

The most rigorous of Stravinsky's serial works is the *Movements* for Piano and Orchestra of 1958/59. In addition to generating pitches from the tone row, Stravinsky here extended his serial technique to other elements of the work's creation as well. "Every aspect of the composition has been to some extent determined by serial forms," he wrote. "*Movements* is the most advanced music from the point of view of construction of anything I have composed." The work consists of five aphoristic movements, joined by brief interludes, which Stravinsky said are "related more by tempo than by differences of timbre, mood, character; in a duration of only nine minutes, the contrast of an andante with an allegro would make little sense; construction must replace contrast...."

Wolfgang Amadeus Mozart

Born: Salzburg; January 27, 1756
Died: Vienna; December 5, 1791

Piano Concerto No. 24 in C minor, K. 491

After hearing Mozart's C minor Concerto at a concert in 1800, Beethoven said to his companion and pupil Ferdinand Ries, "Oh, my dear fellow, we shall never do anything like that." Beethoven did, of course, inspired, no doubt, by the example of this very work, but few others have. "This C minor Concerto is not only the most sublime of the whole series but also one of the greatest piano concertos ever composed," wrote A. Hyatt King. "In its sustained imaginative power, in unity of conception and in the amazing structure of its first movement, devised to contain and resolve stark and tragic passions within formal bounds, it reaches heights

of Sophoclean grandeur." Sir Donald Tovey called the work "sublime," and Donald N. Ferguson thought it to be "Mozart's most powerful instrumental utterance." Much of the nobility of this work is due to its scoring — with its use of both clarinets and oboes, it requires the largest orchestra of any of Mozart's concertos. The magnificent interplay of keyboard and orchestra, especially in the prominence allotted to the rich sonorities of the winds, gives the piece a truly symphonic breadth. The extravagant chromaticism and wide leaps of the main theme of the opening Allegro, perhaps the largest sonata-form movement composed before the *Eroica* Symphony, recall the music of Bach, which Mozart had studied with great profit after he was introduced to it by Baron van Swieten in 1782. The mood of what Abert called "titanic defiance" continues undiminished throughout the movement, superbly balanced in its heated intensity by the cool perfection of the form. The simplicity and tranquil serenity of the Larghetto is heightened by its placement between two large movements of tragic grandeur, a characteristic juxtaposition of shadow and light that invests many of Mozart's late works with an enormous range of emotional expression. The finale, a set of variations on a dolorous theme of sighing intervals, ends with a coda whose jaunty 6/8 meter seems almost an ironic taunt to its solemn melodic and harmonic content.

Richard Strauss

Born: Munich; June 11, 1864
Died: Garmisch-Partenkirchen; September 8, 1949

Also Sprach Zarathustra, Op. 30

Back in the days when Richard Strauss was considered "The World's Greatest Composer," a popular literary sport grew up around his works to fit them with plots or stories or programs. Strauss was always chary with verbal information about the "meaning" of his tone poems, and, since he did not discourage others from having a go at it, a whole barrage of possible "explanations" greeted each new work. *Also Sprach Zarathustra*, deriving in some manner, at least, from the universal vision of Friedrich Nietzsche's poem (left incomplete at his removal to a mental hospital, incidentally), was an especially inviting target for the hurlers of literary tracts. The composer approved almost all of the efforts that came along (they were, after all, good publicity, and Strauss — and his very large income — thrived on publicity), so the latter-day reader is left with a bundle of occasionally contradictory evidence. The truth of the matter seems to be that Strauss' music and Nietzsche's poem actually share little more than a title and a few pretentious ideas. Virtually every attempt to equate a section of the tone poem with a specific passage from the poem has been unconvincing.

Though its philosophical intentions are correctly questioned, there has never been any doubt about the expressive powers of this music. (It was the Budapest premiere of *Also Sprach Zarathustra* that inspired the young Béla Bartók to devote his life to composition.) The sections of Strauss' tone poem

mirror several strong emotional states, as indicated by the following program note that appeared at the work's premiere, conducted by the composer in Frankfurt on November 27, 1896. "First movement: Sunrise, Man feels the power of God. Andante religioso. But still man longs. He plunges into passion (second movement) and finds no peace. He turns toward science, and tries in vain to solve life's problems in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far below him." There is a progression inherent in the work, a sort of a-religious *Pilgrim's Progress*, toward some transcendent state. One German writer, Rudolf Kloiber, viewed *Also Sprach Zarathustra* as "a colorfully formed music-drama without words.... Strauss chose from the poem the speeches of Zarathustra to create a kind of scenario for the content and form of the work." There are three overtly programmatic elements that unify the work. The first is heard immediately at the outset. It is the theme of Nature, the unison call by four trumpets based on the most fundamental acoustical pitches in the musical spectrum: C-G-C (inextricably wedged in the public consciousness by Kubrick's *2001: A Space Odyssey*). The second is a sinister theme, perhaps depicting Fate, introduced by the trombones in the section *Of joys and passions*. The third is the conflict between the C tonality — representing Nature — and that of B, the latter standing for Man's aspirations. The unsettled struggle between these two (the technical term is bi-tonality) is most clearly discerned at the very end of the work, but it occurs many times throughout the piece.

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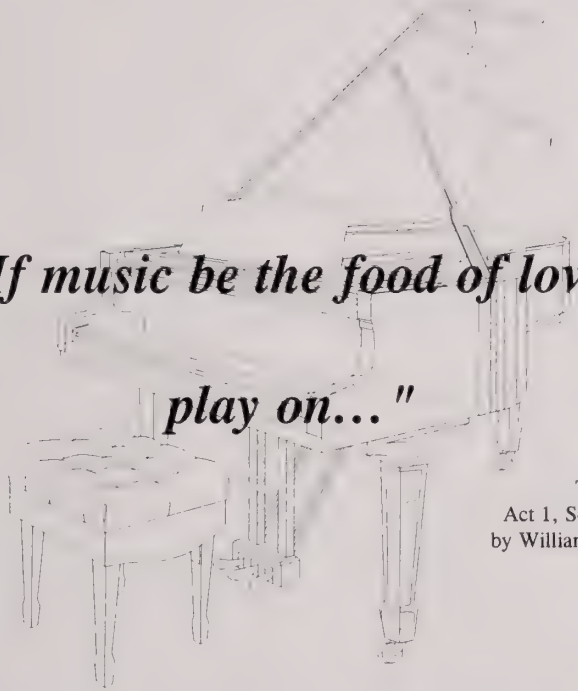
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List complete to January 31, 1999

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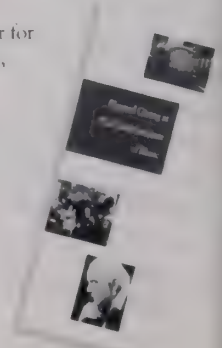
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$20,000 Gift Annuity	Rate	Quarterly Payment
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Age 75	8.2%	$410
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Ages 70, 65	6.7%	$335
Ages 75, 70	7.0%	$350
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For a copy of our free booklet, *Planned Giving at The Curtis Institute of Music*, or for more information about charitable gift annuities, please call Charles Sterne III, Director of Major Gifts and Planned Giving, at 215-893-5279, or write to:

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The Curtis Institute of Music; Gary Graffman, President/Director

1998-1999 Season

the Curtis Opera THEATRE

Impressions de Pelléas

Music by Claude Debussy
Adaptation by Marius Constant and Peter Brook
The Curtis Opera Studio
March 19 & 21
8:00 p.m.
U.S. Premiere

Don Giovanni

by W. A. Mozart
The Harold Prince Center/Center City
1412 Chestnut Street
April 27 & 28
8:00 p.m.

the Alumni RECITAL SERIES*

Monday, March 15 at 8 p.m.
Yefim Bronfman, piano

Friday, May 14 at 8 p.m.
An Evening of Lieder and Operatic Favorites

**All recitals are held in Curtis Hall*

For ticket information, call the Curtis Ticket Office at 215-893-7902.
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A NEW VENUE. AN OLD FRIEND.

On April 27 and 28, the Curtis Opera Theatre will present the first opera to be performed in the new Harold Prince Theater at 1412 Chestnut Street. And who better to bring to a housewarming than an old friend?

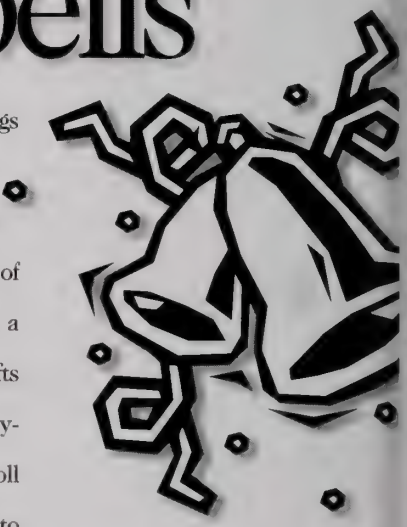
One of the world's greatest operas, *Don Giovanni* juxtaposes tragedy and high comedy with sublime music and gripping drama. It retells the timeless legend of the lecherous womanizer, allowing the audience to contemplate human nature and morality while enjoying some of the world's most glorious music. Whether you've seen it a hundred times or never before, Mozart's masterpiece will amaze you with its beauty and intensity.

This fully-staged production with the Curtis Symphony Orchestra will be sung in Italian with English supertitles.

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-third Student Recital

Monday, March 1, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Miguel Angel Clares, cello

Divertimento — Franz Joseph Haydn (1732-1809)
transcribed by Gregor Piatigorsky
Adagio
Menuet
Allegro di molto

Miguel Angel Clares, *cello*
Benjamin Hochman, *piano*

Suite for Solo Cello — Gaspar Cassadó (1897-1966)
Preludio — Fantasia
Saradana (Danza)
Intermezzo e Danza Finale

Miguel Angel Clares, *cello*

Intermission

Fünf Stücke im Volkston, Op. 102 — Robert Schumann (1810-1856)

Mit Humor
Langsam
Nicht schnell, mit viel Tonzuspielen
Nicht zu schnell
Stark und markirt

Miguel Angel Clares, *cello*
Jonathan Biss, *piano*

Suite for Cello and Piano — Luis Prado (b. 1970)

Recitativo
Meditazione
Allegro energico

Miguel Angel Clares, *cello*
Luis Prado, *piano*

***Silent Woods*, Op. 68, No. 5** — Antonin Dvořák (1841-1904)

Pezzo Capriccioso in B minor, Op. 62 — Piotr Ilyich Tchaikovsky (1840-1893)

Miguel Angel Clares, *cello*
Benjamin Hochman, *piano*

❧

Jonathan Biss, student of Leon Fleisher
Miguel Angel Clares, student of David Soyer & Peter Wiley
Benjamin Hochman, student of Claude Frank

Luis Prado, Composition '96

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Wednesday, March 3
Curtis Hall, 8 p.m.

Arnold	*Brass Quintet* Skye Chung-Ming Chang, trumpet Brian Osborne, trumpet Michal Emanovsky, horn Bill C. Thomas, trombone Zachary Bond, trombone
Bartók	*String Quartet No. 2* Jessica Linnebach, violin Bracha Malkin, violin Hung-Wei Huang, viola Victoria Hurt, cello
Taffanel	*Weber Fantasy* Li-Chu Jessica Huang, flute Hugh Sung, piano
Taktakishvili	*Flute Sonata* Min Sang Park, flute Li Jian, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

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3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available in the Common Room. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-fourth Student Recital

Wednesday, March 3, 1999
Curtis Hall, 8 p.m.

❧

String Quartet No. 2, Op. 17 — Béla Bartók (1881-1945)

Moderato
Allegro molto capricioso
Lento

Jessica Linnebach, *violin*
Bracha Malkin, *violin*
Hung-Wei Huang, *viola*
Victoria Hurt, *cello*

Fantasy on Themes from *Der Freischütz* by Carl Maria von Weber — Paul Taffanel (1844-1908)

Li-Chu Jessica Huang, *flute*
Hugh Sung, *piano*

Brass Quintet — Malcolm Arnold (b. 1921)

Allegro vivace
Chaconne: Andante con moto
Con brio

Skye Chung-Ming Chang, *trumpet*
Brian Osborne, *trumpet*
Michal Emanovsky, *horn*
Bill C. Thomas, *trombone*
Zachary Bond, *trombone*

Sonata in C major — Otar Taktakishvili (1924-1989)

Allegro cantabile
Aria: Moderato con moto
Allegro scherzando

Min Sang Park, *flute*
Li Jian, *piano*

❧

The Arnold quintet was prepared by Blair Bollinger.

The Bartók quartet was prepared by Steven Tenenbom.

❧

Zachary Bond, student of Blair Bollinger

Skye Chung-Ming Chang, student of David Bilger

Michal Emanovsky, student of Myron Bloom

Hung-Wei Huang, student of Michael Tree & Joseph de Pasquale

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Victoria Hurt, student of Orlando Cole

Jessica Linnebach, student of Aaron Rosand

Bracha Malkin, student of Aaron Rosand

Brian Osborne, student of David Bilger

Min Sang Park, student of Julius Baker & Jeffrey Khaner

Bill C. Thomas, student of Nitzan Haroz

Li Jian, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thursday, March 4, 1999
Church of St. Luke and the Epiphany, 8 p.m.

Voices in Concert

with the Curtis Chamber Orchestra
conducted by Sarah Hatsuko Hicks

Selections from *Rodelinda* — George Frideric Handel (1685-1759)

"Mio caro bene! non ho più affanni e pene"

"Dove sei? amato bene! vieni"

"Ahi perchè, giusto ciel, tanta pena a questo cor?"

"Io t'abbraccio, e più che morte aspro e forte"

Amanda Gosier, *soprano*
Jeffrey Kim, *countertenor*

Il Tramonto — Ottorino Respighi (1879-1936)

Edith M. Dowd, *contralto*

La Lucrezia — Handel

Recitativo: *Oh Numi eterni!*
Aria: *Già superbo del mio affanno*
Recitativo: *Ma voi forse nel cielo*
Aria: *Il suol che preme, l'aura che spira*
Recitativo ed Arioso: *Ah! che ancor nell'abisso; Alla salma in fedel porga la pena*
Recitativo: *A voi, a voi, padre, consorte*
Aria: *Già nel seno comincia*

Holly Weinheimer, *mezzo-soprano*

Intermission

Pierrot Lunaire, Op. 21 — Arnold Schoenberg

(1874-1951)

I. Teil
- *Mondestrunken*
- *Colombine*
- *Der Dandy*
- *Eine blasse Wäscherin*
- *Valse de Chopin*
- *Madonna*
- *Der kranke Monde*

II. Teil
- *Nacht*
- *Gebet an Pierrot*
- *Raub*
- *Rote Messe*
- *Galgenlied*
- *Enthauptung*
- *Die Kreuze*

III. Teil
- *Heimweh*
- *Gemeinheit*
- *Parodie*
- *Der Mondfleck*
- *Serenade*
- *Heimfahrt*
- *O alter Duft*

Jacquelyn Familant, *soprano*

Mimi Stillman, *flute/piccolo*
Anthony McGill, *clarinet/bass clarinet*
Soovin Kim, *violin/viola*
Joel W. Noyes, *cello*
Akiko Tominaga, *piano*

❧

Photographic and recording equipment may not be used during this performance.

❧

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Sarah Hatsuko Hicks, student of Otto-Werner Mueller

❧

The Curtis Chamber Orchestra

Violins

Oscar Bohórquez
Esther Hoppe
Reina Inui
Solomiya Ivakhiv
Erin Keefe
Jennifer Koh
Piotr Kwasny
Mu Na
Ming Huan Xu

Violas

Yoon-Jung Chang
Mara Gearman
Emily Schaad

Cellos

Soo Ryoung Bae
Joel W. Noyes

Double Bass

Jennifer Lee Godfrey

Oboe

Adam Hollander

Harpsichord

Janet Miller

❧

Tonight's concert is sponsored in part by the Helen F. Whitaker Fund.

❧

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-fifth Student Recital

Friday, March 5, 1999
Curtis Hall, 8 p.m.

❧

Sonata in E minor, Op. 38 — Johannes Brahms (1833-1897)
Allegro non troppo
Allegretto quasi Menuetto
Allegro

Na-Young Baek, *cello*
Li Jian, *piano*

"Oh, quand je dors" — Franz Liszt (1811-1886)
"Die Lorelei"
"Die drei Zigeuner"

Edith M. Dowd, *mezzo-soprano*
Susan Nowicki, *piano*

INTERMISSION

Concerto in A minor, Op. 16 — Edvard Grieg (1843-1907)

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

You-You Zhang, *piano*
Hugh Sung, *piano*

❧

Na-Young Baek, student of Orlando Cole

Edith M. Dowd, student of Mikael Eliasen

You-You Zhang, student of Seymour Lipkin

Li Jian, Staff Pianist

Susan Nowicki, Opera & Voice Coach

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, March 17
Curtis Hall, 8 p.m.

There are no student recitals from March 8-12 due to Curtis' Spring Break. The Student Recital Series will resume on Wednesday, March 17

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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PEOPLES' SYMPHONY CONCERTS

Today's Concert-March 7, 1999

SYMPHONY ORCHESTRA of THE CURTIS INSTITUTE OF MUSIC

with

Leon Fleisher, conductor

Haydn (1732-1809): *Symphony No. 49 in F Minor (1768)*

Adagio
Allegro di molto
Menuet- Trio
Finale: Presto

Hindemith (1895-1963): *Kammermusik No. 1, Op. 24. No. 1 (1921)*

Sehr schnell und wild
Maessig schnelle Halbe: Sehr streng in Rhythmus
Quartett: Sehr langsam und mit ausdruck
Finale: Lebhaft- Stretto bedeutend schneller

INTERMISSION

Bacewicz (1909-1969): *Concerto for String Orchestra (1948)*

I.
II.
III. (no other movement indications)

Mozart (1756-1791): *Symphony No. 29 in A, K. 201/186a*

Allegro moderato
Andante
Menuetto-- Trio
Allegro con spirito

Mr. Fleisher appears by arrangement with ICM ARTISTS, LTD.
40 West 57th Street, New York, NY 10019

Next Concert at Town Hall
ORION STRING QUARTET with RIEKO AIZAWA, piano
April 11, 1999
Haydn: *Quartet in C Major, Op. 20, No. 2*
Schubert: *Impromptu in B Flat Major, Op. 142, No. 3*
Mozart: *Piano Quartet in G Minor, K. 478*
Dvorak: *Quartet in F Major, Op. 96 "American"*

1998-1999 Season

98th Season

ARTISTS' AND CHAMBER MUSIC SERIES

Saturdays at 8 PM at Washington Irving High School 16th Street and Irving Place, one block east of Union Square subway at 14th St.

ARTISTS' SERIES

MUSICIANS FROM MARLBORO
October 17

GUARNERI STRING QUARTET
November 14

JEREMY DENK, piano
February 6

KEN NODA, piano
March 20

FREDERIC CHIU, piano
April 17

VLADIMIR SPIVAKOV, violin
May 8

CHAMBER MUSIC SERIES

KALICHSTEIN-LAREDO-ROBINSON TRIO
October 10

JUILLIARD STRING QUARTET
October 31

ETHOS PERCUSSION GROUP with JONATHAN BISS, piano
December 12

NEW YORK WIND SOLOISTS
January 16

CAVANI STRING QUARTET
March 13

MENDELSSOHN STRING QUARTET
April 24

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Sundays at 2 PM at Town Hall, 43rd Street between 6th and 7th Avenues

TOKYO STRING QUARTET
January 24

SCOTTISH CHAMBER ORCHESTRA
Joseph Swenson, conductor; Robert McDuffie, violin
February 14

CONCERTO SOLOISTS OF PHILADELPHIA
Ignat Solzhenitsyn, conductor and piano soloist
February 21

CURTIS INSTITUTE ORCHESTRA
Leon Fleisher, conductor
March 7

THE ORION STRING QUARTET and RIEKO AIZAWA, piano
April 11

MARIA JOAO PIRES, piano
May 2

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Joseph Mann (1914-1973)

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NO SMOKING. Fire Department rules for Public School buildings specifically prohibit smoking in any part of this building.

IF OUR PERMIT IS REVOKED FOR VIOLATION OF THIS RULE, THERE WILL BE NO REFUNDS ON TICKETS. PLEASE COOPERATE!

IMPORTANT NOTICE. As a courtesy to the artists who contribute so much to these concerts, it has been requested that members of the audience remain seated and do not converse until the the conclusion of each piece. Thank you.

WITH THANKS. To make these concerts available to all, we must rely on the support of our audience. Tax deductible contributions may be sent to Peoples' Symphony Concerts. Thank you for your help.

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FIRST COME, FIRST SERVED. The rule, "First Come, First Served" must be observed regarding orchestra seats. Seats may not be reserved for friends.

FRIENDS. Each year we introduce new people to our series who otherwise might not be able to afford to hear concerts of this caliber. Won't you please help us by speaking to individuals and organizations such as those we are in touch with each year: public schools, colleges, settlement schools, unions and organizations for retired persons. Thank you for your help.

NO FOOD IS ALLOWED IN THE CONCERT HALL.

The Curtis Institute of Music

Alumni Recital Series

Yefim Bronfman, piano

Monday, March 15, 1999
8:00 p.m.

1998/99 Season

The Curtis Institute of Music

Gary Graffman, President/Director

Yefim Bronfman, piano

March 15, 1999
8:00 p.m.

Ludwig van Beethoven (1770-1827)

Sonata No. 8 in C minor, Op. 13, *Pathétique*
- Grave — Allegro di molto e con brio
- Adagio cantabile
- Rondo: Allegro

Robert Schumann (1810-1856)

***Faschingsschwank aus Wien*, Op. 26**
- Allegro
- Romanze
- Scherzino
- Intermezzo
- Finale

Intermission

Peter Ilyich Tchaikovsky (1840-1893)

***The Seasons*, Op. 37b (selections)**
- *January: By the Fire*
- *February: Carnival*
- *March: Song of the Lark*
- *April: Snowdrops*
- *June: Barcarole*
- *August: The Harvest*
- *September: The Hunt*
- *October: Autumn Song*
- *November: Troika*

Mily Balakirev (1837-1910)

Islamey: Fantaisie Orientale

Mr. Bronfman records exclusively for Sony Classical and is a Steinway artist.

Biography

YEFIM BRONFMAN

Acclaimed as one of today's outstanding performers, Yefim Bronfman (Piano '77) combines commanding technique with expressive lyricism. Over the years, he has appeared with the world's leading orchestras, including those of Boston, Chicago, Cleveland, Los Angeles, Philadelphia and New York in the United States, and the Berlin Philharmonic, London Symphony, London Philharmonic, Vienna Philharmonic, Royal Concertgebouw, Orchestre de Paris, Bayerischer Rundfunk, Dresden Staatskapelle, Leipzig Gewandhaus and Royal Philharmonic abroad. Mr. Bronfman also maintains a long association with the Israel Philharmonic Orchestra, performing with it last season as part of the celebrations for the 50th anniversary of Israel's statehood. A devoted chamber music performer, he has also collaborated with the Emerson, Cleveland, Guarneri and Juilliard quartets; in 1991, he appeared in a series of recitals with Isaac Stern in Russia, which marked Mr. Bronfman's first performances in that country since he emigrated in 1973.

An exclusive Sony Classical recording artist, Mr. Bronfman has garnered widespread praise for his solo, chamber and orchestral releases. He won a Grammy Award in 1997 for his recording of the three Bartók Piano Concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His extensive discography includes the complete Prokofiev Piano Sonatas; all five of the Prokofiev Piano Concertos, which were nominated for both Grammy and *Gramophone* Awards; and Rachmaninoff's Second and Third Piano Concertos.

Born in Tashkent, in the former Soviet Union, Mr. Bronfman emigrated to Israel with his family when he was 13. He studied there with Arie Vardi, head of the Rubin Academy of Music in Tel Aviv. In the United States, he studied with Rudolf Firkušný at the Juilliard School and with Rudolf Serkin at The Curtis Institute of Music.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp
Mary Wheelock, *Student Representative*

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, a new cassette deck for the library listening room and student living expenses.

Alumni Recital Series Benefactors

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Jack Wolgin
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(List complete as of March 8)
**Indicates alumnus/alumna*

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-sixth Student Recital

Wednesday, March 17, 1999
Curtis Hall, 8 p.m.

❧

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)
- Allemanda
- Corrente
- Sarabanda
- Giga
- Ciaccona

Sara Bitlloch, *violin*

Two Songs, Op. 91 — Johannes Brahms (1833-1897)
- "Gestillte Sehnsucht"
- "Geistliches Wiegenlied"

Edith M. Dowd, *contralto*
Jessica Thompson, *viola*
Hugh Sung, *piano*

***Après un Rêve*, Op. 7, No. 1** — Gabriel Fauré (1845-1924)
arranged for Violin and Piano by Mischa Elman

Louange à l'Immortalité de Jésus — Olivier Messiaen (1908-1992)
from *Quatour pour la Fin du Temps*

Ming Huan Xu, *violin*
Andrius Žlabys, *piano*

INTERMISSION

Six Dances in Bulgarian Rhythm — Béla Bartók (1881-1945)

Nocturne in C minor, Op. 48, No. 1 — Frédéric Chopin (1810-1849)

Rondo in C major, Op. 73a — Chopin

Han-Chien Lee, *piano*

Variations in A major on a Rococo Theme, Op. 33 — Piotr Ilyich Tchaikovsky (1840-1893)

Soo Ryoung Bae, *cello*
Keiko Sato, *piano*

❧

Soo Ryoung Bae, student of Orlando Cole

Sara Bitlloch, student of Rafael Druian

Edith M. Dowd, student of Mikael Eliasen

Han-Chien Lee, student of Eleanor Sokoloff

Jessica Thompson, student of Karen Tuttle

Ming Huan Xu, student of Victor Danchenko

Andrius Žlabys, student of Seymour Lipkin

Keiko Sato, Faculty

Hugh Sung, Director of Instrumental Accompaniment

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Friday, March 19
Curtis Hall, 8 p.m.

Bach	*Partita in E major, BWV 1006* Jason DePue, violin
Schumann	*Fantasiestücke, Op. 12* Ieva Jokubaviciute, piano
Shostakovich	*Sonata in D minor, Op. 40* Victoria Hurt, cello Li Jian, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like —
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE
presents

Impressions de Pelléas

Adaptation by Marius Constant
Music by Claude Debussy
Text by Maurice Maeterlinck

March 19 & 21, 1999

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 30. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

THE CURTIS INSTITUTE OF MUSIC

OPERA THEATRE

presents

the U.S. Premiere of

Impressions de Pelléas

Adaptation by Marius Constant
Music by Claude Debussy
Text by Maurice Maeterlinck
Originally staged by Peter Brook at the
Théâtre des Bouffes du Nord in Paris, November 13, 1992



SUSAN NOWICKI, Music Director, Piano
LUIS PRADO, Piano
CHAS RADER-SHIEBER, Stage Director, Scenic and Costume Designer
ALLEN HAHN, Lighting Designer



Friday, March 19, 1999
Sunday, March 21, 1999

The Curtis Opera Studio • 8:00 p.m.



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Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

Impressions de Pelléas

CAST

in order of vocal appearance

Geneviève	Holly Weinheimer
Arkel	Matthew Rose
Golaud	D. Renard Young
Mélisande	Rachael Garcia
Pelléas	Quirijn de Lang
Yniold	Jeffrey Kim

Performed without Intermission
Total Running Time: 1 hour 40 minutes

SYNOPSIS

by Chas Rader-Shieber

Queen Geneviève reads a letter from her older son, Prince Golaud. He recounts how he met Mélisande at the edge of the water. Although she is still a mystery to him, Prince Golaud has married Mélisande. He wishes to return home with her and asks his half brother, Pelléas, to prepare everything for his arrival. Golaud knows that his mother will be glad for his return, but worries about the concerns of his grandfather Arkel.

Now in the kingdom of Allemonde, she sees the boat on which she arrived, sailing back out to sea. Pelléas arrives to show Mélisande the way back to the castle.

Pelléas guides Mélisande to the old well. As they get to know one another, she accidentally drops her wedding ring into the water. Her mood changes quickly as she anticipates Golaud's reaction. Pelléas asks Mélisande to tell Golaud the truth.

Mélisande comforts Golaud after a hunting accident in which he was thrown from his horse. He notices the missing ring and demands that she retrieve it. She lies and tells him she dropped it by the sea. Golaud insists that she take Pelléas with her to bring it back.

Pelléas waits for Mélisande beneath the window of her tower room. She appears in the window and lets down her hair. As the stars illuminate the couple, they try to reach each other. Golaud happens upon them and demands that they stop their childish playing.

Golaud takes Pelléas to the vaults beneath the castle. He forces Pelléas to look down into the seemingly bottomless water. Afraid, Pelléas begs to leave. Golaud tells him that he understands Pelléas' evening with Mélisande was just play, but that they may not meet again.

Beneath the tower window, Golaud tries to get information from his son Yniold about the nature of the relationship between Pelléas and Mélisande. Golaud is tormented by possibility and mortality.

In a room in the castle, the old king Arkel tries to express his pity for young Mélisande. He knows she has been unhappy. Golaud enters. Upset and confused, he abuses Mélisande in front of Arkel.

In the moonlight, Pelléas meets Mélisande to say his final farewell. He dares her to come out of the shadows and to kiss him. Suddenly, they hear the sound of the doors being bolted. They are trapped. As they resign themselves to a final kiss, Golaud appears, and in a jealous rage, attacks Pelléas.

Mélisande is ill, and Golaud, caring for her, tries to understand his place in all that has happened. He cannot help but ask Mélisande about her relationship with Pelléas, and demands the elusive truth. Arkel interrupts, and allows Mélisande her last journey in peace.



BIOGRAPHIES

Susan Nowicki, *music director, piano*

Susan Nowicki has served as coach, assistant chorus master and continuo performer for the Philadelphia Singers, Opera Company of Philadelphia, the Opera Festival of New Jersey and the Philadelphia Classical Symphony, among others, and served as musical assistant for the Philadelphia Singers' three RCA Red Seal releases. She has performed throughout the United States on piano, fortepiano and harpsichord, as soloist and in collaboration with singers and instrumentalists such as Pamela Frank, Peter Lloyd and Emily Golden. She also performs frequently with

members of the Philadelphia Orchestra and has toured with Community Concerts under the auspices of CAMI. An avid performer of contemporary music, Ms. Nowicki has premiered and performed works with Network for New Music and Orchestra 2001, and has recently completed recordings of contemporary music for the Albany, Capstone and North-South labels. With trumpeter Terry Everson she has toured nationally and released CDs of contemporary music for the International Trumpet Guild and De Haske labels. Most recently she produced and performed on a forthcoming release of chamber works of Jan Krzywicki for Albany Records. Later this season she will perform songs of Aaron Kernis with soprano Martha Elliott, will be a guest performer with the Contemporary Music Trio of Temple University and will appear in recital with David Bilger, Curtis faculty member and principal trumpet of the Philadelphia Orchestra. Ms. Nowicki joined the faculty of The Curtis Institute of Music in 1987.

Chas Rader-Shieber, *stage director, set and costume designer*

Known for his innovative stagings of Mozart and Handel, Chas Rader-Shieber returns to The Curtis Institute of Music for the 12th time with this production. At Curtis, he has directed productions of Handel's *Xerxes* and *Alcina*, Monteverdi's *The Coronation of Poppea* and Mozart's *Don Giovanni*, among others. For four years, Mr. Rader-Shieber was the artistic director of the Skylight Opera Theatre in Milwaukee, where his productions included *Eugene Onegin*, *Pélleas et Mélisande*, *The Magic Flute* and the American premiere of Mozart's *The Jewel Box*. In Europe, he has directed Mozart's *Don Giovanni* and *The Marriage of Figaro*, as well as the Brook/Bizet *La Tragèdie de Carmen*. In recent years, his work has been seen at the Minnesota Opera, Vancouver Opera, Anchorage Opera and the Juilliard Opera Center. This season he staged the world premiere of Libby Larsen's *Eric Hermannson's Soul* for Opera Omaha, for which he also served as librettist, returned to Anchorage Opera for Mozart's *Così fan Tutte* and made his debut at the Opera Company of Philadelphia with *Il Barbiere di Siviglia*.

Allen Hahn, *lighting designer*

Allen Hahn's recent opera work includes Christopher Alden's staging of *Barbe-bleue* and James Robinson's of *La Jolie Fille de Perth* for Opera Français at Alice Tully Hall. With director Keith Warner, he designed Mozart's *La Finta Giardiniera* for Opera Zuid (Netherlands) and Conrad Susa's *Transformations* at Opera Theatre of Saint Louis, and will design this season's production of *Il Trittico* at the Spoleto USA Festival. Mr. Hahn also designed lighting and scenery for *The Elektra Fugues* and *Cry Pitch Carrolls* with composer Matthew Pierce and librettist Ruth Margraff, with whom he is also a founding member of the Opera Project, a New York-based company dedicated to the creation and production of new opera. He recently designed a new piece for choreographer Donald Byrd for the Harkness Dance Project. He also works regularly with the Builder's Association, for whom he lit *The White Album*, and was Jennifer Tipton's associate for the company's production *Jump Cut (Faust)* in France, Belgium and Germany last year.

Luis Prado, *piano*

Originally from San Juan, Puerto Rico, Luis Prado (Composition '96) was a student of Ned Rorem while at Curtis. The composer/pianist has performed as piano soloist with the Orquesta de Cámara de Puerto Rico, the Orquesta del Conservatorio de Música and the Orquesta de Cámara Padre Antonio Soler. Mr. Prado is the winner of numerous awards and honors, including the Alfredo Casella Award in composition and a Charles Ives Scholarship from the American Academy of Arts and Letters in New York. In 1996, his one-act opera *The Nightingale and the Rose* was performed by the Curtis Opera Theatre and repeated the following year in Philadelphia and New York. Recently Mr. Prado has completed works for Temple University's Preparatory Division's 10th anniversary celebration and for the New York Youth Symphony. The Susan Rose Foundation for music awarded him a scholarship for the advancement of his career.



The 1998/99 Series of Free Student Recitals in Curtis Hall is made possible by the generous support of:

The Estate of Robert Prostkoff

Our thanks and deep appreciation!

Student Recitals take place in Curtis Hall at 8 p.m. on most Monday, Wednesday and Friday evenings during the school year.

For up-to-date program information, call the Student Recital Hotline at ***215-893-5261***.

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Karl Sweedy
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Tuba

Charles Giannelli
Dr. Bong S. Lee Fellowship

Vocal Studies

Glenn D. Alamilla
Mary Louise Curtis Bok Fellowship

Quirijn de Lang
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Ramone Diggs
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Edith M. Dowd
Mary Louise Curtis Bok Fellowship

Courtney Durham
Joseph Cairns, Jr. & Ernestine Bacon Cairns Memorial Fellowship

Jacquelyn Familant
Edwin B. Garrigues Fellowship

Rachael Garcia
Cyrus H. K. Curtis Fellowship

Eve Gigliotti
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Margarita Y. Gomez
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John S. & James L. Knight Fellowship

Yoon-Jung Chang
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Julia Gartemann
Mary Louise Curtis Bok Fellowship

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Hung-Wei Huang
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Dmitry Kustanovich
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Melissa Reardon
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Burchard Tang
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Jessica Thompson
Ruth & Eugene Helmer Fellowship

Violins

Helena Baillie
Louisa Knapp Curtis Fellowship

Sara Bitlloch
Edwin B. Garrigues Fellowship

Oscar Bohórquez
Bok Foundation Fellowship

Benjamin Bowman
Mary Louise Curtis Bok Fellowship

Angelia Cho
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Zachary DePue
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Hilary Hahn
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Esther Hoppe
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Katie Hyun
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Pavel Ilyashov
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Solomiya Ivakhiv
Cyrus H. K. Curtis Fellowship

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Bok Foundation Fellowship

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Horace W. Goldsmith Fellowship

Soovin Kim
Efrem Zimbalist Fellowship

Jennifer Koh
Louisa Knapp Curtis Fellowship

Daniel Kossov
Jack Wolgin Fellowship

Piotr Kwasny
Cyrus H. K. Curtis Fellowship

Margaret Kwon
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Hyun-Ju Lee
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Jinyeong Jessica Lee
Bok Foundation Fellowship

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Grace Sherman Fellowship

Bracha Malkin
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Mu Na
Florence R. Laden Memorial Fellowship

Chang Tina Qu
Cyrus H. K. Curtis Fellowship

Yuki Shimizu
Louisa Knapp Curtis Fellowship

Karen Sinclair
Mary Louise Curtis Bok Fellowship

Ming Huan Xu
David H. Springman Memorial Fellowship

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Soo Ryoung Bae
Bok Foundation Fellowship

Na-Young Baek
Cyrus H. K. Curtis Fellowship

Yi-Chun Chen
Louisa Knapp Curtis Fellowship

Miguel Angel Clares
Bok Foundation Fellowship

Victoria Hurt
Louisa Knapp Curtis Fellowship

Yeon-Sun Joo
Bok Foundation Fellowship

Heui-Un Gloria Kim
Mary Louise Curtis Bok Fellowship

Daniel Lee
Jacqueline Du Pré Memorial Fellowship

Priscilla Lee
Bok Foundation Fellowship

Inna Nassidze
Guarneri Quartet Fellowship

Joel W. Noyes
Louisa Knapp Curtis Fellowship

Margo Tatgenhorst
David H. Springman Memorial Fellowship

Kaori Yamagami
Louisa Knapp Curtis Fellowship

Production Staff

Accompanists	Susan Nowicki
	Luis Prado
Musical Preparation	Susan Nowicki
English Diction Coach	Kathryn E. LaBouff
Rehearsal Pianist	Eunae Koh
Production Stage Manager	Ralph Batman
Wardrobe Supervisor & assistant to Mr. Rader-Shieber	Jennielynn Streed
Hair & Make-up	Marciem Bazell

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Yes! Please put me on the mailing list:

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Address _____

City _____ State _____ Zip code _____

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Comments _____

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Development Office
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Susan S. Ashbaker	*Opera & Voice Coach*
Marciem Bazell	*Make-up*
Corradina Caporello	*Italian Diction*
Kay Walker Castaldo	*Acting*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Diction*
Ariel Weiss Holyst	*Alexander Technique*
Eunae Koh	*Rehearsal Pianist/Coach*
Kathryn E. LaBouff	*English Diction*
Rhoda Levine	*Acting*
Marlena Kleinman Malas	*Voice Teacher*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Therese Casadesus Rawson	*French Diction*
Donald St. Pierre	*Opera & Voice Coach*

A NEW VENUE. AN OLD FRIEND.

On April 27 and 28, the Curtis Opera Theatre will present the first opera to be performed in the new Prince Music Theater at 1412 Chestnut Street. And who better to bring to a housewarming than an old friend?

One of the world's greatest operas, *Don Giovanni* juxtaposes tragedy and high comedy with sublime music and gripping drama. It retells the timeless legend of the lecherous womanizer, allowing the audience to contemplate human nature and morality while enjoying some of the world's most glorious music. Whether you've seen it a hundred times or never before, Mozart's masterpiece will amaze you with its beauty and intensity.

This fully-staged production with the Curtis Symphony Orchestra will be sung in Italian with English supertitles.

Join us!

In October,
300 Friends of Curtis
enjoyed
a private reading of
La Bohème
at the Academy of Music
with the
talented young singers
you are hearing tonight.

Join the Friends!

Enjoy this exclusive benefit next season,
and many others right away.

Call 215-893-5279.

Celebrate 74 years of great music-making on Rittenhouse Square.

THE FRIENDS OF THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-seventh Student Recital

Friday, March 19, 1999
Curtis Hall, 8 p.m.

❧

Sonata in D minor, Op. 40 — Dmitri Shostakovich (1906-1975)

Allegro non troppo
Allegro
Largo
Allegro

Victoria Hurt, *cello*
Li Jian, *piano*

Partita No. 3 in E major, BWV 1006 — Johann Sebastian Bach (1685-1750)

Preludio
Loure
Gavotte en Rondeau
Menuet
Bourée
Gigue

Jason DePue, *violin*

INTERMISSION

Fantasiestücke, Op. 12 — Robert Schumann (1810-1856)

Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

Ieva Jokubaviciute, *piano*

❧

Jason DePue, student of Rafael Druian

Victoria Hurt, student of Orlando Cole

Ieva Jokubaviciute, student of Seymour Lipkin

Li Jian, Staff Pianist

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Monday, March 22
Curtis Hall, 8 p.m.

Graduation Recital
Jeremy Kurtz, double bass
with Luis Prado, piano

Anderson	*Four Short Pieces*
Bottesini	*La Sonnambula Fantasy*
Míšek	*Sonata No. 2, Op. 6*
Traditional	*McGlynn's Jigs*
Vivaldi	*Concerto in F major, Op. 3, No. 9*

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Student Recital Hotline
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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-eighth Student Recital

Monday, March 22, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jeremy Kurtz, double bass

Concerto in F major, Op. 3, No. 9, RV 567 — Antonio Vivaldi
transcribed by Francois Rabbath — (1678-1741)

Allegro
Larghetto
Allegro

Jeremy Kurtz, *double bass*
Luis Prado, *piano*

Four Short Pieces — David Anderson
Prelude — (b. 1962)
Scherzando
Serenade
Capriccio

Jeremy Kurtz, *double bass*

McGlynn's Jigs — Traditional
arranged by Edgar Meyer and Arty McGlynn

Jeremy Kurtz, *double bass*
Luis Prado, *piano*

Intermission

Sonata No. 2 in E minor, Op. 6 — Adolf Mišek (1875-1954)

Con fuoco
Andante cantabile
Furiant
Finale

Jeremy Kurtz, *double bass*
Luis Prado, *piano*

Fantasy on Themes from *La Sonnambula* by Vincenzo Bellini — Giovanni Bottesini (1821-1889)

Jeremy Kurtz, *double bass*

Nathan Cole, *violin*
Emily Schaad, *violin*
Dmitry Kustanovich, *viola*
Inna Nassidze, *cello*
Aaron D. Robertson, *double bass*

❧

Jeremy Kurtz, student of Harold Hall Robinson

Nathan Cole, student of Jaime Laredo & Ida Kavafian
Dmitry Kustanovich, student of Joseph de Pasquale
Inna Nassidze, student of David Soyer
Aaron D. Robertson, student of Harold Hall Robinson
Emily Schaad, student of Karen Tuttle

Luis Prado, Composition '96

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Tuesday, March 23
Curtis Hall, 8 p.m.

Beethoven *Concerto No. 4, Op. 58*
Lang Lang, piano
Hugh Sung, piano

Hindemith *Sonata*
Roussel *Impromptu. Op. 21*
Kate Hazzard, harp

Saint-Saëns *Concerto No. 3, Op. 61*
Bracha Malkin, violin
Robert Koenig, piano

Schubert *Sonata in D major, D. 384*
Reina Inui, violin
Qiong-Yan Jenny Chai, piano

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Student Recital Hotline
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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-ninth Student Recital

Tuesday, March 23, 1999
Curtis Hall, 8 p.m.

❧

Impromptu, Op. 21 — Albert Roussel (1869-1937)

Sonata for Harp — Paul Hindemith (1895-1963)
Mässig schnell
Lebhaft
Lied: Sehr langsam

Kate Hazzard, *harp*

Concerto No. 3 in B minor, Op. 61 — Camille Saint-Saëns (1835-1921)
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso — Allegro non troppo

Bracha Malkin, *violin*
Robert Koenig, *piano*

INTERMISSION

Sonata in D major, D. 384, Op. Post. 137, No. 1 — Franz Schubert (1797-1828)

Allegro molto
Andante
Allegro vivace

Reina Inui, *violin*
Qiong-Yan Jenny Chai, *piano*

Concerto No. 4 in G major, Op. 58 — Ludwig van Beethoven (1770-1827)

Allegro moderato
Andante con moto
Rondo: Vivace

Lang Lang, *piano*
Hugh Sung, *piano*

❧

Qiong-Yan Jenny Chai, student of Seymour Lipkin
Kate Hazzard, student of Judith Loman
Reina Inui, student of Yumi Ninomiya Scott
Lang Lang, student of Gary Graffman
Bracha Malkin, student of Aaron Rosand

Robert Koenig, Accompanying '90, '91
Hugh Sung, Director of Instrumental Accompaniment

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Wednesday, March 24
Curtis Hall, 8 p.m.

Graduation Recital
Margo Tatgenhorst, cello
with Jonathan Biss & Li Jian, piano

Bach	*Suite in E-flat major, BWV 1010*
Beethoven	*Sonata in C major, Op. 102, No. 1*
Fauré	*Après un Rêve*
	Serenade, Op. 98
Mendelssohn	*Sonata in D major, Op. 58*

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fiftieth Student Recital

Wednesday, March 24, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Margo Tatgenhorst, cello

Suite No. 4 in E-flat major, BWV 1010 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée
Gigue

Margo Tatgenhorst, *cello*

Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770-1827)

Andante — Allegro vivace
Adagio — Allegro vivace

Margo Tatgenhorst, *cello*
Jonathan Biss, *piano*

INTERMISSION

Serenade in B minor, Op. 98 — Gabriel Fauré (1845-1924)

***Après un Rêve*, Op. 7, No. 1, arranged by Pablo Casals** — Fauré

Sonata No. 2 in D major, Op. 58 — Felix Mendelssohn (1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto Allegro e vivace

Margo Tatgenhorst, *cello*
Li Jian, *piano*

❧

Margo Tatgenhorst, student of David Soyer

Jonathan Biss, student of Leon Fleisher

Li Jian, Staff Pianist

❧

Photographic and recording equipment may not be used in Curtis Hall.

NEXT RECITAL...

Friday, March 26
Curtis Hall, 8 p.m.

Graduation Recital
Jessica Linnebach, violin
with Li Jian, piano

Bach	*Sonata in C major, BWV 1005*
Fauré	*Sonata in A major, Op. 13*
Sarasate	*Carmen Fantasy, Op. 25*
Vitali	*Chaconne in G minor*

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STUDENT RECITAL HOTLINE
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We also want to inform you that we are currently expanding the system to improve its speed and to increase its capacity to better serve you.

Since its introduction, the Hotline has experienced tremendous growth in its usage, and you have told us that this is an efficient way to access Student Recital information. It is our commitment to keep this source of up-to-date program information fast, easy and accurate.

Thank you for your patience as we update our system, as wel as for your support of The Curtis Institute of Music.

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-first Student Recital

Friday March 26, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jessica Linnebach, violin
with Li Jian, piano

Chaconne in G minor,
arr. for Violin and Piano by Charlier/Auer — Tommaso Vitali (1663-1745)

Sonata No. 1 in A major, Op. 13,
for Violin and Piano — Gabriel Fauré (1845-1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

INTERMISSION

Sonata No. 3 in C major, BWV 1005,
for Solo Violin

Johann Sebastian Bach
(1685-1750)

Adagio —
Fuga
Largo
Allegro assai

***Carmen Fantasy*, Op. 25,**
for Violin and Piano

Pablo de Sarasate
(1844-1908)

❧

Jessica Linnebach, student of Aaron Rosand

Li Jian, Staff Pianist

❧

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NEXT RECITAL...

Monday, March 29
Curtis Hall, 8 p.m.

Brahms	*Klavierstücke, Op. 118*
Rachmaninoff	*Sonata No. 2, Op. 36*
	Lang Lang, piano
Fasch	*Sonata in C major*
	Julia Lockhart, bassoon
	Paul Jacobs, harpsichord
	Catherine Luczkiw
	bassoon
Mozart	*Sonata in E-flat major, K. 481*
	Sara Bitlloch, violin
	Jonathan Biss, piano
Schuman	*Fantasiestücke, Op. 73*
	Yeon-Sun Joo, cello
	Wen-Yin Chan, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-second Student Recital

Monday, March 29, 1999
Curtis Hall, 8 p.m.

❧

Fantasiestücke, Op. 73 — Robert Schumann (1810-1856)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Yeon-Sun Joo, *cello*
Wen-Yin Chan, *piano*

Sonata in C major for Bassoon and Basso Continuo — Johann Friedrich Fasch (1688-1758)
Largo
Allegro
Andante
Allegro assai

Julia Lockhart, *bassoon*
Paul Jacobs, *harpsichord*
Catherine Luczkiw, *bassoon*

Sonata in E-flat major, K. 481 — Wolfgang Amadeus Mozart (1756-1791)

Molto Allegro
Adagio
Theme and Variations: Allegretto

Sara Bitlloch, *violin*
Jonathan Biss, *piano*

INTERMISSION

Sechs Klavierstücke, Op. 118 — Johannes Brahms (1833-1897)

Intermezzo: Allegro non assai, ma molto appassionato
Intermezzo: Andante teneramente
Ballade: Allegro energico
Intermezzo: Allegretto un poco agitato
Romanze: Andante
Intermezzo: Andante, largo e mesto

Sonata No. 2 in B-flat major, Op. 36 — Sergei Rachmaninoff (1873-1943)

Allegro agitato
Lento —
Allegro molto

Lang Lang, *piano*

❧

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❧

Jonathan Biss, student of Leon Fleisher

Sara Bitlloch, student of Rafael Druian

Wen-Yin Chan, student of Peter Serkin

Paul Jacobs, student of Lionel Party

Yeon-Sun Joo, student of Orlando Cole

Lang Lang, student of Gary Graffman

Julia Lockhart, student of Bernard Garfield

Catherine Luczkiw, student of Bernard Garfield

❧

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-third Student Recital

Tuesday, March 30, 1999
Curtis Hall, 8 p.m.

❧

Sonata No. 1 in F major for Trumpet and Strings — Pietro Baldassare (ca. 1690-1768)

Allegro
Adagio
Allegro

Karl Sweedy, *trumpet*
Bracha Malkin, *violin*
Reina Inui, *violin*
Emily Schaad, *viola*
Victoria Hurt, *cello*
Mary Wheelock, *double bass*
Paul Jacobs, *harpsichord*

Sonata in G major for Bassoon and Piano, Op. 168 — Camille Saint-Saëns (1835-1921)

Allegretto moderato
Allegro scherzando
Adagio — Allegro moderato

Catherine Luczkiw, *bassoon*
Hugh Sung, *piano*

Adagio and Allegro, Op. 70 — Robert Schumann (1810-1856)

Adam Iascone, *horn*
Christina Anum-Dorhuso, *piano*

Pavane pour une Infante Défunte — Maurice Ravel (1875-1937)
arr. for Trumpet and Piano

Boutade — Pierre Gabaye (b. 1930)

Karl Sweedy, *trumpet*
Hugh Sung, *piano*

INTERMISSION

Adagio in G minor — Tomaso Albinoni (1671-1751)
arr. for Trumpet and Organ by Riemo Glazotto

Karl Sweedy, *trumpet*
Paul Jacobs, *organ*

Perpetuum Mobile — Edvard Hagerup Bull (b. 1922)

Karl Sweedy, *trumpet*
Hugh Sung, *piano*

Partita No. 3 in E major, BWV 1006 — Johann Sebastian Bach (1685-1750)

Preludio
Loure
Gavotte en Rondeau
Menuet
Bourée
Gigue

Liza Ferschtman, *violin*

Sonatina for Brass Quintet — Eugène Bozza (1905-1991)

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo — Allegro

Karl Sweedy, *trumpet*
Daniel A. Lee, *trumpet*
Ross Pekar, *horn*
Joseph McEttrick, *trombone*
Charles Giannelli, *tuba*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff
Liza Ferschtman, student of Victor Danchenko
Charles Giannelli, student of Paul Krzywicki
Victoria Hurt, student of Orlando Cole
Adam Iascone, student of Myron Bloom
Reina Inui, student of Yumi Ninomiya Scott
Paul Jacobs, student of Lionel Party & John Weaver
Daniel A. Lee, student of Frank Kaderabek
Catherine Luczkiw, student of Bernard Garfield
Bracha Malkin, student of Aaron Rosand
Joseph McEttrick, student of Nitzan Haroz
Ross Pekar, student of Myron Bloom
Emily Schaad, student of Karen Tuttle
Karl Sweedy, student of Frank Kaderabek
Mary Wheelock, student of Harold Hall Robinson

Hugh Sung, Director of Instrumental Accompaniment

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-fourth Student Recital

Wednesday, March 31, 1999
Curtis Hall, 8 p.m.

❧

"Before my window," Op. 26, No. 10 — Sergei Rachmaninoff
"Sing not to me, beautiful maiden," Op. 4, No. 4 — (1873-1943)
"Believe it not," Op. 14, No. 7

Eve Gigliotti, *soprano*

"Again I am alone," Op. 26, No. 9 — Rachmaninoff
"In the silence of the secret night," Op. 4, No. 3

Glenn D. Alamilla, *tenor*

"Melody," Op. 21, No. 9 — Rachmaninoff
"The dream," Op. 8, No. 5
"I have grown fond of sorrow," Op. 8, No. 4
"Lilacs," Op. 21, No. 5

Rachael Garcia, *soprano*

"Morning," Op. 4, No. 2 Rachmaninoff
"In my soul," Op. 14, No. 10

Valeriano Lanchas, *bass*

"In my garden at night," Op. 38, No. 1 Rachmaninoff
"To her," Op. 38, No. 2
"Daisies," Op. 38, No. 3

Amanda Gosier, *soprano*

"The rat-catcher," Op. 38, No. 4 Rachmaninoff
"The dream," Op. 38, No. 5
"A-oo!," Op. 38, No. 6

Angelinka Krasteva, *soprano*

"The migrant wind," Op. 34, No. 4 Rachmaninoff
"Arion," Op. 34, No. 5

Ramone Diggs, *tenor*

***Four Monologues after Pushkin*, Op. 91** Dmitri Shostakovich
(1906-1975)
No. 2: "That in your name"
No. 4: "Farewell"

Valeriano Lanchas, *bass*

***The Ugly Duckling*, Op. 18** Sergei Prokofiev
(1891-1953)

Sungji Kim, *soprano*

Ghenady Meirson, *piano*



All of the above singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Ghenady Meirson, Accompanying '81, '84



Tonight's recital will be performed without intermission.

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-fifth Student Recital

Friday, April 2, 1999
Curtis Hall, 8 p.m.

❧

~~Adagio~~ ~~Zoltán Kodály (1882-1967)~~

~~Emily Schaad, *viola*~~
~~Luis Prado, *piano*~~

Violin Concerto in D major, Op. 61 Ludwig van Beethoven (1770-1827)
Allegro ma non troppo
Larghetto
Rondo: Allegro

Esther Hoppe, *violin*
Hugh Sung, *piano*

INTERMISSION

Viola Sonata, Op. 147 — Dmitri Shostakovich (1906-1975)

Aria: Moderato
Scherzo: Allegretto
Adagio, *In memory of Beethoven*

Emily Schaad, *viola*
Luis Prado, *piano*

String Quintet in F major, Op. 88 — Johannes Brahms (1833-1897)

Allegro non troppo ma con brio
Grave ed appassionato
Finale: Allegro energico

Hyun-Ju Lee, *violin*
Jason DePue, *violin*
Che-Hung Chen, *viola*
Steven Tenenbom, *viola*
Priscilla Lee, *cello*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

The Brahms was prepared by Steven Tenenbom.

Che-Hung Chen, student of Joseph de Pasquale
Jason DePue, student of Rafael Druian
Esther Hoppe, student of Robert Mann
Hyun-Ju Lee, student of Victor Danchenko & Arnold Steinhardt
Priscilla Lee, student of David Soyer
Emily Schaad, student of Karen Tuttle

Luis Prado, Composition '96
Hugh Sung, Director of Instrumental Accompaniment
Steven Tenenbom, faculty

❧

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Student Recital

Saturday, April 3, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Emily Schaad, viola

Sonata, Op. 147 — Dmitri Shostakovich (1906-1975)
Aria: Moderato
Scherzo: Allegretto
Adagio, *In memory of Beethoven*

Emily Schaad, *viola*
Luis Prado, *piano*

INTERMISSION

Three Romances, Op. 94 — Robert Schumann (1810-1856)
Nicht schnell
Einfach, innig
Nicht schnell

Adagio — Zoltán Kodály (1882-1967)

Emily Schaad, *viola*
Luis Prado, *piano*

INTERMISSION

Selection of American Fiddle Tunes — Traditional

Emily Schaad, *violin*
Jason DePue, *guitar*
Jeremy Kurtz, *double bass*

Concerto in E-flat major, K. 447 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Romance: Larghetto
Allegro

Emily Schaad, *viola*
Chamber Orchestra

❧

Emily Schaad, student of Karen Tuttle

Jason DePue, student of Rafael Druian
Jeremy Kurtz, student of Harold Hall Robinson

Luis Prado, Composition '96

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-sixth Student Recital

Monday, April 5, 1999
Curtis Hall, 8 p.m.

❧

Grand Caprice, Op. 26,
after *Erlkönig* by Franz Schubert — Heinrich Wilhelm Ernst (1814-1865)

Pavel Ilyashov, *violin*

Liederkreis, Op. 39, Nos. 1-9 — Robert Schumann (1810-1856)

"In der Fremde"
"Intermezzo"
"Waldesgespräch"
"Die Stille"
"Mondnacht"
"Schöne Fremde"
"Auf einer Burg"
"In der Fremde"
"Wehmut"

D. Renard Young, *baritone*
Mikael Eliasen, *piano*

INTERMISSION

Sinfonia Concertante in E-flat major, K. 364 Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Hilary Hahn, *violin*
Che-Hung Chen, *viola*
The Curtis Chamber Orchestra
Sarah Hatsuko Hicks, *conductor*

❧

Che-Hung Chen, student of Joseph de Pasquale

Hilary Hahn, student of Jaime Laredo

Sarah Hatsuko Hicks, student of Otto-Werner Mueller

Pavel Ilyashov, student of Rafael Druian

D. Renard Young, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

❧

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Next Recital...

Tuesday, April 6
Curtis Hall, 8 p.m.

Graduation Recital
Mimi Stillman, flute

Bach	*Sonata, BWV 1031*
Poulenc	*Sonata*
Prokofiev	*Sonata*
	Mimi Stillman, flute
	Robert Koenig, piano
Piazzolla	*Histoire du Tango*
	Mimi Stillman, flute
	Jason Vieaux, guitar
Sharlat	*Sonata*
	Mimi Stillman, flute
	Ieva Jokubaviciute, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-seventh Student Recital

Tuesday, April 6, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Mimi Stillman, flute

Sonata for Flute and Piano — Francis Poulenc (1899-1963)
- Allegro malincolico
- Cantilena: Assez lent
- Presto giocoso

Sonata in E-flat major, BWV 1031 — Johann Sebastian Bach (1685-1750)
- Allegro moderato
- Siciliana
- Allegro

Mimi Stillman, *flute*
Robert Koenig, *piano*

Sonata for Flute and Piano — Yevgeniy Sharlat (b. 1977)
- Allegro cantabile
- Moderato
- Largo
- Vivo

Mimi Stillman, *flute*
Ieva Jokubaviciute, *piano*

INTERMISSION

Sonata in D major, Op. 94 — Sergei Prokofiev (1891-1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

Mimi Stillman, *flute*
Robert Koenig, *piano*

Histoire du Tango — Astor Piazzolla (1921-1992)

Bordel 1900
Café 1930
Nightclub 1960
Concert d'aujourd'hui

Mimi Stillman, *flute*
Jason Vieaux, *guitar*

❧

Mimi Stillman, student of Julius Baker & Jeffrey Khaner

Ieva Jokubaviciute, student of Seymour Lipkin
Yevgeniy Sharlat, student of Richard Danielpour

Robert Koenig, Accompanying '90, '91
Jason Vieaux, Guest Artist

❧

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Next Recital...

Wednesday, April 7
Curtis Hall, 8 p.m.

A Centennial Tribute to Robert Casadesus

Casadesus *Capriccio, Op. 49*
Seymour Lipkin, piano
Hugh Sung, piano

Casadesus *Quintet, Op. 10*
Mimi Stillman, flute
Soovin Kim, violin
Cathy Basrak, viola
Margo Tatgenhorst, cello
Valerie Muzzolini, harp

Debussy *Prélude à l'Après-midi d'un Faun*

Poulenc *Sonata*
Mimi Stillman, flute
Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-eighth Student Recital

Wednesday, April 7, 1999
Curtis Hall, 8 p.m.

❧

A Centennial Tribute to Robert Casadesus

Sonata for Flute and Piano — Francis Poulenc (1899-1963)
- Allegro malincolico
- Cantilena: Assez lent
- Presto giocoso

Prélude à l'Après-midi d'un Faune **arranged for Flute and Piano by Gustave Samazeuilh** — Claude Debussy (1862-1918)

Mimi Stillman, *flute*
Hugh Sung, *piano*

Quintet for Flute, Violin, Viola, Cello and Harp, Op. 10 — Robert Casadesus (1899-1972)
- Sinfonia: Allegro
- Barcarola: Andante
- Saltarello: Vivo e leggero

Mimi Stillman, *flute*
Soovin Kim, *violin*
Cathy Basrak, *viola*
Margo Tatgenhorst, *cello*
Valerie Muzzolini, *harp*

INTERMISSION

Allegro in B-flat major, K. 400
completed by Maximilian Stadler

Wolfgang Amadeus Mozart
(1756-1791)

Benjamin Hochman, *piano*

Capriccio for Piano and String Orchestra, Op. 49

Casadesus

Allegro con fuoco
Vivacissimo scherzando
Adagio — Allegro molto

Seymour Lipkin, *piano*
Hugh Sung, *piano*

❧

The Casadesus Quintet was prepared by Jeffrey Khaner

Cathy Basrak, student of Michael Tree & Joseph de Pasquale
Benjamin Hochman, student of Claude Frank
Soovin Kim, student of Jaime Laredo & Victor Danchenko
Valerie Muzzolini, student of Judith Loman
Mimi Stillman, student of Julius Baker & Jeffrey Khaner
Margo Tatgenhorst, student of David Soyer

Seymour Lipkin, Faculty
Hugh Sung, Director of Instrumental Accompaniment

❧

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Robert Casadesus

Born in Paris to a highly artistic family, Robert Casadesus seemed destined to make an imprint on 20th-century music. His father and six of his aunts and uncles were musicians and composers; his grandfather, though an accountant by trade, was a musician at heart who played violin and published texts on guitar technique. Steeped in this environment in his early childhood, young Robert learned quickly and his talents soon became apparent.

M. Casadesus' formal music education came at the Paris Conservatory, where he studied composition with Xavier Leroux and piano with Louis Diémer. At the Conservatory, he distinguished himself by winning the Premier Prix in piano at age 14, and the Premier Prix in harmony and Grand Prix Diémer shortly thereafter.

After completing his studies, he embarked on an ambitious tour in 1922 that took him across Western Europe, North Africa, the Soviet Union, South America and Canada. His United States debut came in 1935, when he performed Mozart's *Coronation* Concerto with the New York Philharmonic under Hans Lange. Arturo Toscanini, who was in the audience for that concert, immediately contracted the young pianist to return the following year—with Toscanini himself as conductor. M. Casadesus' performances were hailed for their clarity and technique, which can be heard on his numerous recordings still in print today.

Though his performances brought him the greatest renown, M. Casadesus was also a talented and prolific composer. His compositions have been noted for their balanced experimentation with modern musical vocabulary, exploring dissonance and modality but never allowing virtuosity to overshadow the whole. He completed seven symphonies, one of which was premiered posthumously, as well as a number of concertos, preludes and sonatas for both piano and other instruments. For his achievements, he was named a commander of the Légion d'Honneur, a commander of Belgium's Ordre de Léopold and was honored with Germany's Brahms Medal.

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-ninth Student Recital

Friday, April 9, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Anna Polonsky, piano

Fantasie in C major, Op. 17 — Robert Schumann (1810-1856)
Durchaus phantastisch und leidenschaftlich vorzutragen
Mässig
Langsam getragen

INTERMISSION

Sonata No. 2 in B minor, Op. 61 — Dmitri Shostakovich (1906-1975)

Allegretto
Largo
Moderato, con moto

Mazurka in B-flat major, Op. 7, No. 1 — Frédéric Chopin (1810-1849)
Mazurka in A minor, Op. 7, No. 2
Mazurka in A-flat major, Op. 7, No. 4

Waltz in A-flat major, Op. 69, No. 1
Waltz in E minor, Op. Post.

❧

Anna Polonsky, student of Peter Serkin

❧

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Next Recital...

Sunday, April 11
Curtis Hall, 3 p.m.

Graduation Recital
Hung-Wei Huang, viola
with Li Jian, piano

Brahms *Sonata in F minor, Op. 120, No. 1*

Schumann *Märchenbilder, Op. 113*

Shostakovich *Sonata, Op. 147*

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixtieth Student Recital

Sunday, April 11, 1999
Curtis Hall, 3 p.m.

❧

Graduation Recital
Hung-Wei Huang, viola
with Li Jian, piano

Märchen-Bilder, Op. 113 — Robert Schumann (1810-1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Sonata, Op. 147 — Dmitri Shostakovich (1906-1975)

Aria: Moderato
Scherzo: Allegretto
Adagio, *In memory of Beethoven*

INTERMISSION

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

❧

Hung-Wei Huang, student of Michael Tree & Joseph de Pasquale

Li Jian, Staff Pianist

❧

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Next Recital...

Sunday, April 11
Curtis Hall, 8 p.m.

Beethoven	*Sonata in A major, Op. 2, No. 2*
Rachmaninoff	*Three Etudes-Tableaux*
	Christina Anum-Dorhuso, piano
Prokofiev	*Concerto No. 2, Op. 63*
	Jinyeong Jessica Lee, violin
	Robert Koenig, piano
Villa-Lobos	*Bachianas Brasileiras No. 6*
	Li-Chu Jessica Huang, flute
	Adrian Morejon, bassoon

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-first Student Recital

Sunday, April 11, 1999
Curtis Hall, 8 p.m.

❧

Bachiana Brasileiras No. 6 — Heitor Villa-Lobos (1887-1959)
Aria (*chôro*): Largo
Fantasia: Allegro

Li-Chu Jessica Huang, *flute*
Adrian Morejon, *bassoon*

Sonata in A major, Op. 2, No. 2 — Ludwig van Beethoven (1770-1827)
Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Etudes-Tableaux — Sergei Rachmaninoff (1873-1943)
Op. 33, No. 2 in C major
Op. 39, No. 8 in D minor
Op. 33, No. 7 in E-flat major

Christina Anum-Dorhuso, *piano*

INTERMISSION

Violin Concerto No. 2 in G minor, Op. 63 — Sergei Prokofiev (1891-1953)

Allegro moderato
Andante assai
Allegro, ben marcato

Jinyeong Jessica Lee, *violin*
Robert Koenig, *piano*

❧

The Villa-Lobos was prepared by Julius Baker

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Jinyeong Jessica Lee, student of Robert Mann & Ida Kavafian

Adrian Morejon, student of Bernard Garfield

Robert Koenig, Accompanying '90, '91

❧

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Next Recital...

Monday, April 12
Curtis Hall, 8 p.m.

Curtis Composers' Concert with the Curtis Chamber Orchestra

Chia-Yu Hsu	*Liang Zhu: A Chinese Tragedy*
Daniel Kellogg	*Rush*
Dmitri Levkovich	*Fantasia*
David Ludwig	*Sonnets from the Portugese*
William Rowson	*Sinfonietta*
Yevgeniy Sharlat	*Nocturne*

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1998-1999 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-second Student Recital

Monday, April 12, 1999
Curtis Hall, 8 p.m.

❧

Curtis Composers with the Curtis Chamber Orchestra

Fantasia for Solo Piano, Strings and Brass — Dmitri Levkovich (b. 1979)

Andrius Žlabys, *piano*
Adam Glaser, *conductor*

Liang Zhu: A Chinese Tragedy — Chia-Yu Hsu (b. 1975)

Nathan Cole, *violin*
Margo Tatgenhorst, *cello*
Sarah Hatsuko Hicks, *conductor*

Chaconne — William Rowson (b. 1977)

William Rowson, *conductor*

INTERMISSION

Program Notes

Liang Zhu: A Chinese Tragedy

Liang Zhu, for solo violin, solo cello and orchestra, is a tone poem based on a story of the love between a young man and woman. It is divided into four sections that recount the distinct episodes of their story: their first encounter, falling in love, parental conflict and transfiguration after death.

The introduction begins with the theme of the male character, Liang Shanbo, played by the solo cello. Following this is the theme of the female character, Zhu Yingtai, played by the solo violin. The cello joins the violin at the end of the second theme and forms a dialogue. This symbolizes the first encounter of Liang Shanbo with Zhu Yingtai, who is disguised as a boy. They vow to become sworn brothers.

The first main section presents both themes again, but in an elongated form. Then the tempo accelerates into a variation section, which represents their three happy years as friends, their return to their homes, and, in the last variation, their reluctance to part. After their separation, Shanbo discovers that Yingtai is a woman and realizes his love for her.

The second main section opens with forceful chords. Suddenly, the dynamics drop ominously to piano, foreshadowing conflict. The tempo reaccelerates to the theme of the first appearance of their parents. Conflict between the parents and the young couple occur as Yingtai's parents try to force her to marry someone else who she doesn't love, and forbid Shanbo to see her. The cadenza brings out the confession of Shanbo's and Yingtai's mutual longing. Then Shanbo dies of a broken heart. The cadenza then leads to the climax of the whole piece, as Shanbo's tomb opens and Yingtai jumps in.

In the final section, the main themes reappear. Out of the tomb fly a pair of butterflies, which are believed to be the transfigurations of the deceased young lovers.
— *Chia-Yu Hsu*

Sonnets from the Portuguese

These songs are settings of three poems from Elizabeth Barrett Browning's collection *Sonnets from the Portuguese*. They create a dramatic arc form that illustrates a failed relationship between two lovers. It begins after the separation of the two, and then moves through shock and sadness in the first song, realization and anger in the second, and finally despair and loneliness in the third.

The original version of these songs was written for soprano and eleven instruments. I arranged the piece in order to realize its orchestral conception.

Sonnets from the Portuguese was composed for soprano Eve Gigliotti. This performance is dedicated to the memory of my Grandmother Irene. — *David Ludwig*

XXX

I see thine image through my tears to-night,
And yet to-day I saw thee smiling. How
Refer the cause? — Belovèd, is it thou
Or I, who makes me sad? The acolyte
Amid the chanted joy and thankful rite
May so fall flat, with pale insensate brow,
On the altar-stair. I hear thy voice and vow,
Perplexed, uncertain, since thou art out of sight,
As he, in his swooning ears, the choir's Amen.
Belovèd, dost thou love? or did I see all
The glory as I dreamed, and fainted when
Too vehement light dilated my ideal,
For my soul's eyes? Will that light come again,
As now these tears come — falling hot and real?

VI

Go from me. Yet I feel that I shall stand
Henceforward in thy shadow. Nevermore
Alone upon the threshold of my door
Of individual life, I shall command
The uses of my soul, nor lift my hand
Serenely in the sunshine as before,
Without the sense of that which I forbore —
Thy touch upon the palm. The widest land
Doom takes to part us, leaves thy heart in mine
With pulses that beat double. What I do
And what I dream include thee, as the wine
Must taste of its own grapes. And when I sue
God for myself, He hears that name of thine,
And sees within my eyes the tears of two.

XLIV

Belovèd, thou hast brought me many flowers
Plucked in the garden, all the summer through
And winter, and it seemed as if they grew
In this close room, nor missed the sun and showers.
So, in the like name of that love of ours,
Take back these thoughts which here unfolded too,
And which on warm and cold days I withdrew
From my heart's ground. Indeed, those beds and bowers
Be overgrown with bitter weeds and rue,
And wait thy weeding; yet here's eglantine,
Here's ivy! — take them, as I used to do
Thy flowers, and keep them where they shall not pine.
Instruct thine eyes to keep their colors true,
And tell thy soul their roots are left in mine.

Rush

Once a week, I drive 50 blocks to teach on the outskirts of Center City. I am inevitably running late and must do everything possible to make up time along the way. The race down Walnut Street involves lots of lane changing, passing and quick acceleration to catch the tail end of yellow lights. The game has always been to see how many blocks I can drive without being caught by a red light. It is a ***Rush*** in many ways and this piece should capture the frantic but thrilling quality of fast driving in a city.

This will be my last student performance at Curtis. I would like to thank my teacher, Ned Rorem, the other composition faculty, the academic and theory faculty, the administration and all the wonderful performers I have come to know and learn from for three great years. Time has flown by and has always been thrilling, much like this piece. — *Daniel Kellogg*

The ***Fantasia*** *by Dmitri Levkovich is dedicated to Andrius Žlabys*

Nocturne — Yevgeniy Sharlat (b. 1977)

Jennifer Koh, *violin*
Joseph Bousso, *conductor*

Sonnets from the Portugese — David Ludwig (b. 1972)

Introduction
Sonnet XXX: *I see thine image through my tears tonight*
Sonnet VI: *Go from me*
Sonnet XLIV: *Belovèd, thou hast brought me many flowers*

Eve Gigliotti, *soprano*
Sarah Hatsuko Hicks, *conductor*

Rush — Daniel Kellogg (b. 1976)

Daniel Kellogg, *conductor*

❧

Joseph Bousso, student of Otto-Werner Mueller
Nathan Cole, student of Jaime Laredo & Ida Kavafian
Eve Gigliotti, student of Marlean Kleinman Malas
Adam Glaser, student of Otto-Werner Mueller
Sarah Hatsuko Hicks, student of Otto-Werner Mueller
Chia-Yu Hsu, student of David Loeb
Daniel Kellogg, student of Ned Rorem
Jennifer Koh, student of Jaime Laredo & Ida Kavafian
Dmitri Levkovich, student of David Loeb
David Ludwig, student of Richard Danielpour
William Rowson, student of Ned Rorem
Yevgeniy Sharlat, student of Richard Danielpour
Margo Tatgenhorst, student of David Soyer
Andrius Žlabys, student of Seymour Lipkin

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Tuesday, April 13
Curtis Hall, 8 p.m.

Beethoven	Fantasy, Op. 77
Ravel	*Gaspard de la Nuit*
	Lang Lang, piano
Mozart	*Sonata in E-flat major, K. 380*
	Liza Ferschtman, violin
	Han Chien Lee, piano
Strauss/ Hassenöhrl	*Till Eulenspiegel Einmal Anders*
	Victoria Luperi, clarinet
	Julia Lockhart, bassoon
	Gabriel Kovach, horn
	Jason DePue, violin
	Mary Wheelock, double bass

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Student Recital Hotline
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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-third Student Recital

Tuesday, April 13, 1999
Curtis Hall, 8 p.m.

❧

Variations on One String on a Theme from Rossini's *Mosé*
Niccolò Paganini (1782-1840)

Yi-Chun Chen, *cello*
Wen-Yin Chan, *piano*

Fantasy, Op. 77
Ludwig van Beethoven (1770-1827)

Lang Lang, *piano*

Sonatina in G major, Op. 100
Antonín Dvořák (1841-1904)

Allegro risoluto
Larghetto
Scherzo: Molto vivace
Finale: Allegro molto

Jason DePue, *violin*
Hugh Sung, *piano*

INTERMISSION

Sonata in E-flat major, K. 380 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante, con moto
Rondeau: Allegro

Liza Ferschtman, *violin*
Han-Chien Lee, *piano*

Till Eulenspiegel Einmal Anders — Richard Strauss (1864-1949)
arranged by Franz Hasenöhrl

Victoria Luperi, *clarinet*
Julia Lockhart, *bassoon*
Gabriel Kovach, *horn*
Jason DePue, *violin*
Mary Wheelock, *double bass*

Gaspard de la nuit — Maurice Ravel (1875-1937)

Ondine
Le Gibet
Scarbo

Lang Lang, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

The Strauss/Hassenöhrl was prepared by Harold Hall Robinson

Wen-Yin Chan, student of Peter Serkin
Yi-Chun Chen, student of David Soyer
Jason DePue, student of Rafael Druian
Liza Ferschtman, student of Victor Danchenko
Gabriel Kovach, student of Myron Bloom
Lang Lang, student of Gary Graffman
Han-Chien Lee, student of Eleanor Sokoloff
Julia Lockhart, student of Bernard Garfield
Victoria Luperi, student of Donald Montanaro
Mary Wheelock, student of Harold Hall Robinson

Hugh Sung, Director of Instrumental Accompaniment

❧

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-fourth Student Recital

Wednesday, April 14, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Soovin Kim, violin
with Anna Polonsky, piano

Sonata No. 6 in A major, Op. 30, No. 1, for Violin and Piano — Ludwig van Beethoven (1770-1827)

- Allegro
- Adagio
- Allegretto con Variazioni

Partita No. 2 in D minor, BWV 1004, for Solo Violin — Johann Sebastian Bach (1685-1750)

- Allemanda
- Corrente
- Sarabanda
- Giga
- Ciaccona

INTERMISSION

Variations on "The Last Rose of Summer" for Solo Violin — Heinrich Wilhelm Ernst (1814-1865)

Canzonetta, Op. 12, No. 2
Serenade, Op. 3
A la Valse — Victor Herbert (1849-1924)

"Playera" from *Danzas Espanolas*, Op. 23, No. 1
Introduction and Tarentelle, Op. 43 — Pablo de Sarasate (1844-1908)

❧

Soovin Kim, student of Jaime Laredo & Victor Danchenko

Anna Polonsky, student of Peter Serkin

❧

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Next Recital...

Friday, April 16
Curtis Hall, 6 p.m.

Graduation Recital
Burchard Tang, viola

Brahms *Sonata in F minor, Op. 120, No. 1*
Burchard Tang, viola
Benjamin Hochman, piano

Hindemith *Sonata Op. 11, No. 4*
Burchard Tang, viola
Jonathan Biss, piano

Leclair *Sonata in C minor, Op. 12*
Burchard Tang, viola
Che-Hung Chen, viola

Mozart *Duo in G major, K. 423*
Sara Bitlloch, violin
Burchard Tang, viola

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-fourth Student Recital

Friday, April 16, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Burchard Tang, viola

Duo in G major, K. 423 — Wolfgang Amadeus Mozart (1757-1791)

Allegro
Adagio
Rondeau: Allegro

Sara Bitlloch, *violin*
Burchard Tang, *viola*

Sonata, Op. 11, No, 4 — Paul Hindemith (1895-1963)

Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen): Sehr lebhaft

Burchard Tang, *viola*
Jonathan Biss, *piano*

INTERMISSION

Sonata in C minor, Op. 12 — Jean-Marie Leclair (1697-1764)

Allegro ma poco
Largo
Minuetto: Non troppo allegro
Allegro

Burchard Tang, *viola*
Che-Hung Chen, *viola*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Burchard Tang, *viola*
Benjamin Hochman, *piano*

❧

Burchard Tang, student of Joseph de Pasquale

Jonathan Biss, student of Leon Fleisher
Sara Bitlloch, student of Rafael Druian
Che-Hung Chen, student of Joseph de Pasquale
Benjamin Hochman, student of Claude Frank

❧

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Next Recital...

Saturday, April 17
Curtis Hall, 8 p.m.

Conducting students of Otto-Werner Mueller lead the Curtis Chamber Orchestra

Beethoven *Coriolan Overture, Op. 62*
Tamir Hasson, conductor

Brahms *Haydn Variations*
Joseph Bousso, conductor

Copland *Appalachian Spring*
Sarah Hatsuko Hicks, conductor

Debussy *Prélude à l'Après-midi d'un Faun*
Adam Glaser, conductor

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Saturday, April 17, 1999
Curtis Hall, 8 p.m.

❧

Conducting students of Otto-Werner Mueller lead the Curtis Chamber Orchestra

***Coriolan Overture*, Op. 62** — Ludwig van Beethoven (1770-1827)

Tamir Hasson, *conductor*

Prélude à l'Après-midi d'un Faun — Claude Debussy (1862-1918)

Adam Glaser, *conductor*

INTERMISSION

Variations for Orchestra in B-flat major, Op. 56a, on the Chorale St. Antoni, *Haydn Variations* — Johannes Brahms (1833-1897)

Joseph Bousso, *conductor*

Appalachian Spring — Aaron Copland (1900-1990)

Sarah Hatsuko Hicks, *conductor*

❧

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The Curtis Chamber Orchestra

Violins
Helena Baillie
Sara Bitlloch
Benjamin Bowman
Daniel Chong
Nathan Cole
Jason DePue
Zachary DePue
Jonathan Gandelsman
Hung-Wei Huang
Hannah Hyo-Bin Jin
Nicolas Kendall
Jennifer Koh
Daniel Kossov
Jessica Linnebach
Chang Tina Qu
Emily Schaad

Violas
Cathy Basrak
Che-Hung Chen
Carrie Dennis
Mara Gearman
Melissa Reardon
Jessica Thompson

Cellos
Na-Young Baek
Miguel Angel Clares
Victoria Hurt
Inna Nassidze
Joel W. Noyes
Kaori Yamagami

Double Basses
Jordan Anderson
Joseph W. Everett
Jeremy Kurtz
Mary Wheelock

Flutes
Li-Chu Jessica Huang
Min Sang Park

Oboes
Geoffrey Deemer
Adam Hollander
Kyle A. Mustain
Katherine Needleman

Clarinets
Woongjo David Chang
Martin Scalona

Bassoons
Julia Lockhart
Catherine Luczkiw

Horns
Michal Emanovsky
Adam Iascone
Gabriel Kovach
Anneka Zuehlke

Trumpets
Skye Chung-Ming Chang
Karl Sweedy

Trombones
Zachary Bond
Joseph McEttrick
Bill C. Thomas
Anthony Wise

Tuba
Charles Giannelli

Percussion
Gregory Lecoeur

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-sixth Student Recital

Sunday, April 18, 1999
Curtis Hall, 3 p.m.

❧

Black Angels for Electric String Quartet,
Thirteen Images from the Dark Land — George Crumb (b. 1929)

I. Departure
- *Threnody I: Night of the Electric Insects*
- *Sounds of Bones and Flutes*
- *Lost Bells*
- *Devil-music*
- *Danse Macabre*

II. Absence
- *Pavana Lachrymae*
- *Threnody II: Black Angels!*
- *Sarabanda de la Muerte Oscura*
- *Lost Bells (Echo)*

III. Return
- *God-music*
- *Ancient Voices*
- *Ancient Voices (Echo)*
- *Threnody III. Night of the Electric Insects*

Daniel Kossov, *violin*
Karen Sinclair, *violin*
Hung-Wei Huang, *viola*
Victoria Hurt, *cello*

INTERMISSION

Suite No. 1 in G major, BWV 1007 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Mara Gearman, *viola*

Sonata for Flute, Viola and Harp — Claude Debussy (1862-1918)

Pastorale
Interlude
Finale

Min Sang Park, *flute*
Emily Schaad, *viola*
Valerie Muzzolini, *harp*

❧

The Debussy was prepared by Julius Baker.
The Crumb was prepared by Jennifer Higdon.

Mara Gearman, student of Karen Tuttle
Hung-Wei Huang, student of Michael Tree & Joseph de Pasquale
Victoria Hurt, student of Orlando Cole
Daniel Kossov, student of Victor Danchenko
Valerie Muzzolini, student of Judith Loman
Min Sang Park, student of Julius Baker & Jeffrey Khaner
Emily Schaad, student of Karen Tuttle
Karen Sinclair, student of Yumi Ninomiya Scott

Program Notes for *Black Angels*
by Jennifer Higdon

Black Angels is perhaps the only string quartet in the history of the genre that draws its inspiration from the Vietnam War. Written in 1970, Crumb says in regards to the quartet, "Things were turned upside down. There were terrifying things in the air...they found their way into *Black Angels*."

This work for electric quartet focuses on the intensity of the conflict of good versus evil and God versus the Devil. It chronicles the journey of a soul: the fall from grace (departure), spiritual annihilation (absence), and redemption (return). To achieve the intensity of such a journey, Crumb moves beyond the normal string quartet sound to include unexpected sounds. The quartet is amplified through microphones in order to create a greater range of dynamics and a larger sound palette — any movement or noise made on the instrument is immediately clear (amplification also reflects an instrument that was very prominent in popular culture at the time — the electric guitar). Through the course of the work, the quartet members also play maracas, gongs and crystal glasses, and use glass rods, metal thimbles and paper clips. They are also called upon to chant, shout, and whisper numbers in Swahili, Hungarian, Japanese, and Russian. These numbers reflect certain numbers that represent the Devil and God in the Bible: 7 and 13. In addition, the composer quotes the "Dies Irae" and Schubert's "Death and the Maiden." Crumb's unusual approach to the genre of the string quartet represents his feelings about the tumultuous time period.

Special thanks to Dan Czernecki and Hugh Sung for assisting in the production of this piece.

❧

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THE CURTIS INSTITUTE OF MUSIC

John Krell Memorial Recital



Sunday, April 18, 1999
Curtis Hall
7 p.m.

The Curtis Institute of Music

Gary Graffman, *President/Director*



JEFFREY KHANER, *flute*
CHARLES ABRAMOVIC, *piano*
Sunday, April 18, 1999
Curtis Hall • 7 p.m.



Sonata for Flute and Piano — Jindřich Feld (b. 1925)
Allegro giocoso
Grave
Allegro vivace

Sonata for Flute and Piano — Erwin Schulhoff (1894-1942)
Allegro moderato
Scherzo
Aria
Rondo finale

Sonata for Flute and Piano — Bohuslav Martinů (1890-1959)
Allegro moderato
Adagio
Allegro poco moderato

INTERMISSION

Sonatina in G major for Violin and Piano, Op. 100
transcribed for Flute and Piano
Antonin Dvořák
(1841-1904)

Allegro risoluto
Larghetto
Scherzo: Molto vivace
Finale: Allegro molto

Fantasy on Themes from *Der Freischütz*
by Carl Maria von Weber
Paul Taffanel
(1844-1908)

Flûtes en Vacances
Jacques Castérède
(b. 1926)

Flûtes Pastorales
Flûtes Joyeuses
Flûtes Rêveuses
Flûtes Légères

Jeffrey Khaner, *flute*
Bart Feller, *flute*
David Fedele, *flute*

Charles Abramovic, *Piano '76*
David Fedele, *Flute '87*
Bart Feller, *Flute '85*
Jeffrey Khaner, *faculty member*

John Krell (1914-1999)

Solo piccolo and member of the flute section of the Philadelphia Orchestra from 1952-81, alumnus John Krell (Flute '42) also served as a member of The Curtis Institute of Music faculty from 1967-71 and 1980-85. After graduating from the University of Michigan in 1937, he studied with William Kincaid at Curtis and later joined him as a colleague in the Philadelphia Orchestra. Mr. Krell had previously been a member of the American Youth Symphony under Leopold Stokowski and played in the National Symphony Orchestra from 1947-51. In addition to Curtis, he also taught at the Philadelphia Musical Academy, Temple University and the Settlement Music School. His published works include *20th Century Orchestra Studies for Flute* and *Kincaidiana: A Flute Player's Notebook*, the second edition of which was published by th National Flute Association in 1996. Mr. Krell was widely recognized for his musicianship and generosity of spirit, and he received the Citation of Merit from the Universit of Michigan; the C. Hartman Kuhn Award, given by the Philadelphia Orchestra for outstanding service; and the Lifetime Achievement Award of the National Flute Association in 1995.

Jeffrey Khaner, flute

Jeffrey Khaner has served as principal flute of the Philadelphia Orchestra since 1990, a position he had previously held with the Cleveland Orchestra. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony. A native of Montreal, Mr. Khaner studied with Jeanne Baxtresser and, later, with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes in the U.S. and abroad, and he has appeared as soloist with the Montre Symphony, Philadelphia Orchestra, Cleveland Orchestra and Atlantic Symphony, among others. Mr. Khaner joined the Curtis faculty in 1985.

Charles Abramovic, piano

Philadelphia native Charles Abramovic (Piano '76) has an active career as a solois accompanist and chamber musician. A frequent collaborator with instrumentalists an singers, he has performed in major concert halls throughout the United States, Canad Europe and Japan. Mr. Abramovic has also appeared as soloist with numerous orchestras, including the Baltimore and Pittsburgh symphonies. First-prize winner in the 1980 American Chopin and American National Piano competitions and the 1981 Piano Teacher's Congress Competition, Mr. Abramovic received the 1997 Career Development Award from the Musical Fund Society of Philadelphia. Mr. Abramovic graduated from The Curtis Institute of Music in 1976, where he studied with Eleanor Sokoloff.

PENNSYLVANIA CONVENTION CENTER AUDITORIUM
Sunday, April 18, 1999, at 7:30 p.m.

A joint presentation of The Musical Fund Society of Philadelphia
and the Philadelphia Chamber Music Society
Honoring the 75th Birthday of Ned Rorem

Featuring artists from the Curtis Institute of Music, Opera and Voice Department:
JACQUELYN FAMILANT, soprano, **JEFFREY PICÓN**, tenor
HOLLY WEINHEIMER, mezzo-soprano, **QUIRIJN DE LANG**, baritone
MIKAEL ELIASEN, pianist

Evidence of Things Not Seen (1997)* — Ned Rorem (b. 1923)

I. BEGINNINGS	
1. From Whence Cometh Song (*T. Roethke*)	Quartet
2. The Open Road (W. Whitman)	Quartet
3. O Where Are You Going (W.H. Auden)	Quartet
4. The Rainbow (W. Wordsworth)	Trio (Soprano, Tenor, Baritone)
5. How Do I Love Thee (E.B. Browning)	Solo (Alto)
6. Life in a Love (R. Browning)	Duo (Alto, Baritone)
7. Their Lonely Betters (W.H. Auden)	Solo (Soprano)
8. His Beauty Sparkles (P. Goodman)	Duo (Soprano, Tenor)
9. Boy with a Baseball Glove (P. Goodman)	Solo (Tenor)
10. A Glimpse (W. Whitman)	Solo (Baritone, with Tenor)
11. I am he... (W. Whitman)	Solo (Tenor)
12. Love Cannot Fill (E. St. V. Millay)	Solo (Alto)
13. The More Loving One (W.H. Auden)	Solo (Baritone)
14. Hymn for Morning (T. Kenn)	Quartet
II. MIDDLES	
15. I saw a mass... (J. Woolman)	Solo (Alto)
16. O The Rapes (W. Penn)	Solo (Alto)
17. A Dead Statesman (R. Kipling)	Solo (Tenor)
18. The Candid Man (S. Crane)	Quartet
19. Comment on War (L. Hughes)	Duo (Soprano, Alto)
20. A Learned Man (S. Crane)	Trio (Soprano, Alto Tenor)
21. Dear, though the night... (W.H. Auden)	Solo (Baritone)
22. Requiescat (O. Wilde)	Trio (Soprano, Alto, Tenor)
23. Is My Team Ploughing (A.E. Housman)	Duo (Tenor, Baritone)
24. As I Walked Out One Evening (W.H. Auden)	Quartet
25. The Sick Wife (J. Kenyon)	Solo (Alto)
26. Now is the dreadful midnight (P. Goodman)	Solo (Soprano)
27. Hymn for Evening (T. Kenn)	Quartet
III. ENDS	
28. He thinks upon his death (J. Green)	Solo (Baritone)
29. On an echoing road (Colette)	Duo (Soprano, Alto)
30. A terrible disaster... (P. Goodman)	Solo (Tenor)
31. Come In (R. Frost)	Solo (Soprano)
32. The Old Men (W.B. Yeats)	Trio (Soprano, Alto, Tenor)
33. End of the Day (C. Baudelaire)	Duo (Alto, Tenor)
34. Faith (M. Doty)	Solo (Baritone)
35. Even now... (P. Monette)	Solo (Tenor)
36. Evidence of things not seen (W. Penn)	Quartet

* *Philadelphia Premiere*

Steinway piano selected from Jacobs Music.

As requested by Mr. Rorem this piece will be performed without intermission.
Performance time is 1 hour and 40 minutes.

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-seventh Student Recital

Monday, April 19, 1999
Curtis Hall, 5:15 p.m.

❧

Serenade in D major, Op. 25 — Ludwig van Beethoven (1770-1827)

Entrata: Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio — Allegro vivace e disinvolto

Min Sang Park, *flute*
Nicolas Kendall, *violin*
Che-Hung Chen, *viola*

Schelomo: Hebraic Rhapsody for Cello and Orchestra — Ernest Bloch (1880-1959)

Inna Nassidze, *cello*
Hugh Sung, *piano*

***Der Hirt auf dem Felsen*, D. 965** — Franz Schubert (1797-1828)

Rachael Garcia, *soprano*
Anthony McGill, *clarinet*
Ieva Jokubaviciute, *piano*

❧

The Beethoven was prepared by Julius Baker
The Schubert was prepared by Mikael Eliasen

Che-Hung Chen, student of Joseph de Pasquale
Rachael Garcia, student of Marlena Kleinman Malas
Ieva Jokubaviciute, student of Seymour Lipkin
Nicolas Kendall, student of Victor Danchenko
Anthony McGill, student of Donald Montanaro
Inna Nassidze, student of David Soyer
Min Sang Park, student of Julius Baker & Jeffrey Khaner

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Monday, April 19
Curtis Hall, 8 p.m.

Oboe Class of Richard Woodhams

Richard Woodhams directs the Curtis woodwinds in a varied program of chamber music. The program includes pieces by Beethoven, Kalliwoda and Persichetti, as well as the Oboe Concerto by Lukas Foss.

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-eighth Student Recital

Monday, April 19, 1999
Curtis Hall, 8 p.m.

❧

***Morceau de Salon*, Op. 228** — Johann Wenzel Kalliwoda (1801-1866)

Geoffrey Deemer, *oboe*
Anna Polonsky, *piano*

***Parable III*, Op. 109** — Vincent Persichetti (1915-1987)

Kyle A. Mustain, *oboe*

Wind Trio in C major, Op. 87 — Ludwig van Beethoven (1770-1827)

Allegro
Adagio cantabile
Menuetto: Allegro molto
Finale: Presto

Adam Hollander, *oboe*
Kyle A. Mustain, *oboe*
Geoffrey Deemer, *English horn*

INTERMISSION

Oboe Concerto — Lukas Foss (b. 1922)

Moderato
Andante: *On a Sicilian Folk Song*
Moderato

Katherine Needleman, *oboe*
The Curtis Chamber Orchestra
Richard Woodhams, *conductor*

❧

Geoffrey Deemer, student of Richard Woodhams
Adam Hollander, student of Richard Woodhams
Kyle A. Mustain, student of Richard Woodhams
Katherine Needleman, student of Richard Woodhams
Anna Polonsky, student of Peter Serkin

Richard Woodhams, faculty

❧

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Next Recital...

Wednesday, April 21
Curtis Hall, 8 p.m.

Bartók *Sonata for Two Pianos and Percussion*
Benjamin Hochman, piano
Jonathan Biss, piano
Charles Settle, percussion
Gregory Lecoeur, percussion

Beethoven *Serenade, Op. 25*
Min Sang Park, flute
Nicolas Kendall, violin
Che-Hung Chen, viola

Prokofiev *Sonata in C major, Op. 119*
Kaori Yamagami, cello
Christina Anum-Dorhuso, piano

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-ninth Student Recital

Wednesday, April 21, 1999
Curtis Hall, 8 p.m.

❧

Sonata for Two Pianos and Percussion — Béla Bartók (1881-1945)
Assai lento — Allegro molto
Lento, ma non troppo
Allegro non troppo

Benjamin Hochman, *piano*
Jonathan Biss, *piano*
Charles Settle, *percussion*
Gregory Lecoeur, *percussion*

INTERMISSION

Sonata in C major, Op. 119 — Sergei Prokofiev (1891-1953)
Andante grave
Moderato
Allegro, ma non troppo

Kaori Yamagami, *cello*
Christina Anum-Dorhuso, *piano*

Serenade in D major, Op. 25 Ludwig van Beethoven
(1770-1827)

Entrata: Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio — Allegro vivace e disinvolto

Min Sang Park, *flute*
Nicolas Kendall, *violin*
Che-Hung Chen, *viola*

❧

The Bartók was prepared by Michael Bookspan

Christina Anum-Dorhuso, student of Eleanor Sokoloff
Jonathan Biss, student of Leon Fleisher
Che-Hung Chen, student of Joseph de Pasquale
Benjamin Hochman, student of Claude Frank
Nicolas Kendall, student of Victor Danchenko
Gregory Lecoeur, student of Michael Bookspan & Don Liuzzi
Min Sang Park, student of Julius Baker & Jeffrey Khaner
Charles Settle, student of Michael Bookspan & Don Liuzzi
Kaori Yamagami, student of Orlando Cole

❧

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Next Recital...

Friday, April 23
Curtis Hall, 8 p.m.

Harp Class of Judith Loman

The Harp Department will present a recital including works by Damase, Debussy, Falla, Ravel and Salzedo.

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventieth Student Recital

Friday, April 23, 1999
Curtis Hall, 8 p.m.

❧

Tango — Carlos Salzedo
Fraîcheur — (1885-1961)

Valerie Muzzolini, *harp*
Kate Hazzard, *harp*
Chia-Yuan Liang, *harp*
Deanne van Rooyen, *harp*

Ma Mère l'Oye — Maurice Ravel
arranged by Escosa — (1875-1937)

Deanne van Rooyen, *harp*
Kate Hazzard, *harp*

Sonata for Flute, Viola and Harp — Claude Debussy
(1862-1918)

Pastorale
Interlude
Finale

Li-Chu Jessica Huang, *flute*
Hung-Wei Huang, *viola*
Chia-Yuan Liang, *harp*

INTERMISSION

Introduction and Allegro — Ravel

Kate Hazzard, *harp*
Li-Chu Jessica Huang, *flute*
Anthony McGill, *clarinet*
Karen Sinclair, *violin*
Liza Ferschtman, *violin*
Jennifer Stumm, *viola*
Priscilla Lee, *cello*

Sonatine for Two Harps — Jean-Michel Damase (b. 1928)

Judith Loman, *harp*
Valerie Muzzolini, *harp*

**"Danse Espagnole" from *La Vida Breve*
arranged by Bernard Galais** — Manuel de Falla (1876-1946)

Valerie Muzzolini, *harp*
Kate Hazzard, *harp*
Chia-Yuan Liang, *harp*
Deanne van Rooyen, *harp*

❧

Judith Loman and her students are performing tonight's concert in memory of Marilyn Costello.

❧

Liza Ferschtman, student of Victor Danchenko

Kate Hazzard, student of Judith Loman

Hung-Wei Huang, student of Michael Tree & Joseph de Pasquale

Li-Chu Jessica Huang, student of Julius Baker & Jeffrey Khaner

Priscilla Lee, student of David Soyer

Chia-Yuan Liang, student of Judith Loman

Anthony McGill, student of Donald Montanaro

Valerie Muzzolini, student of Judith Loman

Karen Sinclair, student of Yumi Ninomiya Scott

Jennifer Stumm, student of Karen Tuttle

Judith Loman, faculty

Deanne van Rooyen, Harp '98

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-first Student Recital

Sunday, April 25, 1999
Curtis Hall, 3 p.m.

❧

Sonata No. 6 in F major, Op. 10, No. 2 — Ludwig van Beethoven (1770-1827)
Allegro
Allegretto
Presto

Córdoba — Ernesto Lecuona (1896-1963)

Erikson Rojas, *piano*

Concerto No. 3 in B minor, Op. 61 — Camille Saint-Saëns (1835-1921)
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso — Allegro non troppo

Stephanie Jeong, *violin*
Jungeun Kim, *piano*

INTERMISSION

Divertimento in E-flat major, K. 563 Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Menuetto: Allegro
Andante
Menuetto: Allegretto
Allegro

Helena Baillie, *violin*
Hung-Wei Huang, *viola*
Daniel Lee, *cello*

❧

The Mozart was prepared by Steven Tenenbom

Helena Baillie, student of Robert Mann
Hung-Wei Huang, student of Michael Tree & Joseph de Pasquale
Stephanie Jeong, student of Aaron Rosand
Daniel Lee, student of Orlando Cole & Peter Wiley
Erikson Rojas, student of Eleanor Sokoloff

Jungeun Kim, guest pianist

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-second Student Recital

Sunday, April 25, 1999
Curtis Hall, 8 p.m.

❧

Royal Concert No. 4 — François Couperin (1668-1733)

Prélude
Allemande
Courante Françoise
Courante à l'italiéne
Sarabande
Rigaudon
Forlane

Katherine Needleman, *oboe*
Julia Lockhart, *bassoon*
Paul Jacobs, *harpsichord*

A Song for the Lord Mayor's Table — William Walton (1902-1983)

"The Lord Mayor's Table"
"Glide Gently"
"Wapping Old Stairs"
"Holy Thursday"
"The Contrast"
"Rhyme"

Joslin E. Romphf, *soprano*
Donald St. Pierre, *piano*

Quartet in E-flat major, Op. 47 — Robert Schumann (1810-1856)

Sostenuto assai — Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Ming Huan Xu, *violin*
Mara Gearman, *viola*
Na-Young Baek, *cello*
Akiko Tominaga, *piano*

INTERMISSION

Contrast — Chia-Yu Hsu (b. 1975)

A love song
Conflict

Katherine Needleman, *oboe*
Chia-Yu Hsu, *piano*

Quartet No. 2 in A major, Op. 26 — Johannes Brahms (1833-1897)

Allegro non troppo
Poco Adagio
Scherzo: Poco Allegro
Finale: Allegro

Nicolas Kendall, *violin*
Marvin Moon, *viola*
Daniel Lee, *cello*
Anna Polonsky, *piano*

❧

The Brahms was prepared by Ida Kavafian

The Couperin was prepared by Lionel Party

The Schumann was prepared by Meng-Chieh Liu

Na-Young Baek, student of Orlando Cole

Mara Gearman, student of Karen Tuttle

Chia-Yu Hsu, student of David Loeb

Paul Jacobs, student of Lionel Party

Nicolas Kendall, student of Victor Danchenko

Daniel Lee, student of Orlando Cole & Peter Wiley

Julia Lockhart, student of Bernard Garfield

Marvin Moon, student of Joseph de Pasquale

Katherine Needleman, student of Richard Woodhams

Anna Polonsky, student of Peter Serkin

Joslin E. Romphf, student of Mikael Eliasen

Akiko Tominaga, student of Eleanor Sokoloff

Ming Huan Xu, student of Victor Danchenko

Donald St. Pierre, Faculty

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-third Student Recital

Monday, April 26, 1999
Curtis Hall, 5:15 p.m.

❧

Trio Esculturas — Luis Prado (b. 1970)

Sara Bitlloch, *violin*
Miguel Angel Clares, *cello*
Benjamin Hochman, *piano*

Sonata in A major, Op. 2, No. 2 — Ludwig van Beethoven (1770-1827)

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Christina Anum-Dorhuso, *piano*

Trio in A minor — Maurice Ravel (1875-1937)

Modéré
Pantoum: Assez vif
Passacaille: Très large
Final: Animé

Sara Bitlloch, *violin*
Miguel Angel Clares, *cello*
Benjamin Hochman, *piano*

❧

The trio was prepared by Rafael Druian

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Sara Bitlloch, student of Rafael Druian

Miguel Angel Clares, student of David Soyer & Peter Wiley

Benjamin Hochman, student of Claude Frank

❧

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Next Recital...

Monday, April 26
Curtis Hall, 8 p.m.

Graduation Recital
Singji Kim, soprano
with Susan Nowicki, piano
and Kate Hazzard, harp

Program includes works by Bellini, Cho, Donizetti, Handel, Kim, Mozart, Ravel, Rodrigo, Rossini, Wolf and Yun.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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1998-1999 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fourth Student Recital

Monday, April 26, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Sungji Kim, soprano

***Exsultate, Jubilate*, K. 165** — Wolfgang Amadeus Mozart (1756-1791)

Cuatro madrigales amatorios — Joaquín Rodrigo (b. 1901)

Con qué la lavaré?
Vos me matásteis
De dónde venís, amore?
De los álamos vengo, madre

Sungji Kim, soprano
Susan Nowicki, piano

Cinq Mélodies Populaires Grecques — Maurice Ravel (1875-1937)

Le Réveil de la Mariée
Là-bas, vers l'Eglise
Quel galant
Chanson des cueilleuses de lentisques
Tout gai

Sungji Kim, *soprano*
Kate Hazzard, *harp*

INTERMISSION

"Oh! had I Jubal's lyre" from *Joshua* — George Frederick Handel (1685-1759)

La Promessa — Gioacchino Rossini (1792-1868)

Il fervido desiderio — Vincenzo Bellini (1801-1835)

Il Barcaiolo — Gaetano Donizetti (1797-1848)

Italienisches Liederbuch — Hugo Wolf (1860-1903)

Auch kleine Dinge
O wär dein Haus durchsichtig
Schweig einmal still
Wenn du, mein Liebster
Mein Liebster singt am Haus
Wer rief dich denn?
Mein Liebster ist so klein

Poribat — Yongha Yun (1922-1965)

Kagopa — Dongjin Kim (b. 1913)

Saetanyung — Doonam Cho (1917-1984)

Sungji Kim, soprano
Susan Nowicki, piano

❧

Sungji Kim, student of Mikael Eliasen

Kate Hazzard, student of Judy Loman

Susan Nowicki, Opera & Voice Coach

❧

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fifth Student Recital

Tuesday, April 27, 1999
Curtis Hall, 5:15 p.m.

❧

Graduation Recital
Carrie Dennis, violin
with Hugh Sung, piano

Partita No. 2 in D minor, BWV 1004, for Solo Violin — Johann Sebastian Bach (1685-1750)

- Allemanda
- Corrente
- Sarabanda
- Giga
- Ciaccona

Sonata No. 1 in F minor for Violin and Piano, Op. 80 — Sergei Prokofiev (1895-1963)

- Andante assai
- Allegro brusco
- Andante
- Allegrissimo

Introduction and Rondo Capriccioso, Op. 28, for Violin and Piano — Camille Saint-Saëns (1835-1921)

❧

Carrie Dennis, student of Victor Danchenko

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Tuesday, April 27
Curtis Hall, 8 p.m.

Bruch *Concerto No. 2, Op. 44*
Katie Hyun, violin
Robert Koenig, piano

Hindemith *Sonata, Op. 25, No. 1*
Melissa Reardon, viola

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-sixth Student Recital

Tuesday, April 27, 1999
Curtis Hall, 8 p.m.

❧

Sonata, Op. 25, No. 1 — Paul Hindemith (1895-1963)
Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass, Wild

Melissa Reardon, *viola*

Concerto No. 2 in D minor, Op. 44 — Max Bruch (1838-1920)
Adagio ma non troppo
Recitativo: Allegro moderato
Finale: Allegro molto

Katie Hyun, *violin*
Robert Koenig, *piano*

❧

Katie Hyun, student of Aaron Rosand

Melissa Reardon, student of Michael Tree & Karen Tuttle

Robert Koenig, Accompanying '90, '91

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Wednesday, April 28
Curtis Hall, 5:15 p.m.

Mendelssohn	*Concerto No. 2, Op. 40* Jie Chen, piano Hugh Sung, piano
Schumann	*Märchenbilder, Op. 113* Melissa Reardon, viola Sonia Chan, piano
Vaughan Williams	*Concerto in F minor* Charles Giannelli, tuba Christina Anum-Dorhuso, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

Student Recital Hotline
Call 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. You can call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows concertgoers to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like —
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

In addition to the Hotline, biweekly schedules of the student recital programs will be available in the Common Room at The Institute on the 2nd and 4th Friday of each month.

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THE CURTIS INSTITUTE OF MUSIC

OPERA THEATRE

presents

DON GIOVANNI

by W.A. MOZART

April 27 & 28

Prince Music Theater

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 167 students from the United States and 24 other countries study with the school's renowned 83-member faculty, which includes Julius Baker, Leon Fleisher, Claude Frank, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Robert Mann, Otto-Werner Mueller, Lionel Party, Ned Rorem, Aaron Rosand, Peter Serkin, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear the students perform on the Student Recital Series and in performances of the Curtis Opera Theatre and the Symphony Orchestra. At Curtis, student recitals are an integral part of every student's education. In keeping with The Institute's mission, it is essential that all Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, it is composed of approximately 25 singers of outstanding talent between the ages of 18 and 30. Enrollment in the Vocal Studies Department is intentionally kept small in order to insure individual attention for all of the students. This philosophy has proven successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera and Curtis graduates can be found on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 11 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director of the Philadelphia Singers; and distinguished visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have worked with the Orchestra include Leonard Bernstein, Sergiu Celibidache, Riccardo Chailly, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 25% of the principal desks.

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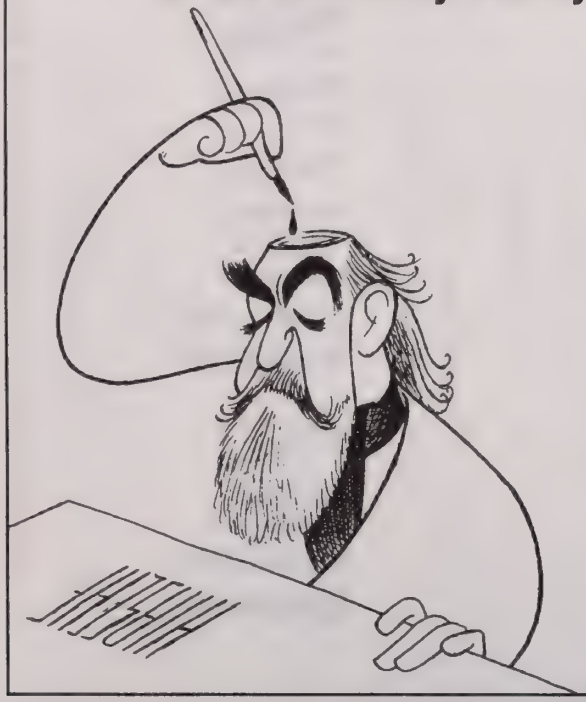


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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents

DON GIOVANNI

Music by Wolfgang Amadeus Mozart
Text by Lorenzo da Ponte, after a libretto by Giovanni Bertati

IAN ROBERTSON, Conductor
RHODA LEVINE, Stage Director
JOSEPH M. URBANIK, Scenic Designer
KEVIN BARATIER, Costume Designer
GEORGE MCMAHON, Lighting Designer
DANIELLE ORLANDO, Principal Opera Coach/Harpsichord
JOSEPH BOUSSO, Assistant Conductor

Tuesday, April 27, 1999
Wednesday, April 28, 1999

Prince Music Theater
8:00 p.m.

Projected Title slides provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker and T. J. Scott.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Curtis Institute of Music
Gary Graffman, President/Director

Don Giovanni

CAST

(In order of appearance)

	Tuesday, April 27	*Wednesday, April 28*
Leporello	Valeriano Lanchas	Brian Kontes
Donna Anna	Karen Slack	Courtney Durham
Don Giovanni	Neil Michaels	Hung Yun
The Commendatore	Matthew Rose	Matthew Rose
Don Ottavio	Ge-Qun Wang	Ramone Diggs
Donna Elvira	Margarita Y. Gomez	Yalí-Marie Williams
Zerlina	Amanda Gosier	Eve Gigliotti
Masetto	D. Renard Young	Quirijn de Lang
Chorus	Garrett S. Sees, John Vazquez, Kevin White and members of the Vocal Studies Department	

There will be one 20-minute Intermission
Total Running Time: 3 hours, 10 minutes



Act I, Scene 1: A Town Square — Midnight
Act I, Scene 2: Don Giovanni's Garden — Late afternoon
Act II, Scene 1: Another Town Square — Early night
Act II, Scene 2: The Cemetary — Midnight

SYNOPSIS

Leporello, Don Giovanni's aide, is waiting by night outside the house of Donna Anna. As Don Giovanni emerges, Donna Anna tries to unmask her would-be seducer, and when her father, the Commendatore, interrupts them, Giovanni draws a knife on the Commendatore and mortally wounds him before escaping. Anna and her lover, Don Ottavio, swear vengeance on the unknown murderer. A former mistress of Giovanni's, Donna Elvira, interrupts a conversation between Giovanni

and Leporello, but while Leporello details to her the list of his master's conquests, Giovanni again escapes. At the wedding of the townspeople Masetto and Zerlina, Giovanni's near-successful seduction of the bride is interrupted by Elvira, as well as by Anna, who has recognized him as her attacker. Later, Anna, Ottavio and Elvira attend a party at Don Giovanni's, but when they unmask and accuse him, he once more eludes them. Giovanni now serenades Elvira's maid, having ordered Leporello to lure Elvira away, and Giovanni disguises himself as Leporello to evade a beating at the hands of the townspeople. Giovanni and Leporello meet in the cemetery, where Giovanni bids Leporello to invite the statue of the Commendatore to supper: it accepts and arrives to drag Giovanni down to hell.



BIOGRAPHIES

Ian Robertson, *conductor*

Ian Robertson, chorus director and conductor with the San Francisco Opera since 1987, made his company conducting debut in 1988 with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot* and *Il Trovatore*. In addition to his work with the Opera Chorus, Mr. Robertson has led the Opera Orchestra in concerts at the War Memorial Opera House and as part of the 1994 Summer Concert series. Mr. Robertson was previously head of music and chorus director of the Scottish Opera, for which he also conducted several productions. A native of Scotland, he trained as a pianist at the Royal Scottish Academy of Music, where he won numerous awards as well as a scholarship to the University of Glasgow. Mr. Robertson has performed in recital at the Edinburgh International Festival and in such venues as Wigmore Hall and the Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland. In past seasons, Mr. Robertson conducted the Curtis productions of Tchaikovsky's *Iolanta* and *Eugene Onegin*, Puccini's *La Rondine* and Britten's *The Rape of Lucretia*.

Rhoda Levine, *director*

Don Giovanni is the seventh Curtis opera directed by Curtis faculty member Rhoda Levine, who also staged this season's New York City Opera productions of Floyd's *Of Mice and Men*, as well as Beeson's *Lizzie Borden*, which was broadcast nationally on the PBS program *Great Performances*. Ms. Levine has worked as a director/choreographer both on and off Broadway, in London's West End, and for the CBS, NBC and NET television networks. Her work has been seen at the Netherlands Opera, Brussels Opera and Scottish Opera, as well as at the opera companies of San Francisco, Houston, Seattle and Dallas. She directed the world premiere of Ullman's *Der Kaiser von Atlantis* for the Netherlands Opera, as well as the world premiere of Davis' *X: The Life and Times of Malcolm X* and the American premiere of Janáček's

From the House of the Dead for the New York City Opera. Ms. Levine also has worked at the Festival dei Due Mondi, the Jerusalem Festival, the Cabrillo Festival and the Holland Festival. Librettist for Luciano Berio's children's piece *Opus Number Zoo*, she is the author of seven books for young readers. Ms. Levine served on the faculty of The Curtis Institute of Music from 1970-72, rejoining it in 1990.

Joseph M. Urbanik, *scenic designer*

Mr. Urbanik has designed scenery for many plays and musicals, including *The Philadelphia Story*, *Little Shop of Horrors*, *Philadelphia, Here I Come!*, *Into the Woods*, *Dancing at Lughnasa*, *Pippin*, *The Pajama Game*, *My Favorite Year* and *Sunday in the Park with George*. An accomplished scenic painter, Mr. Urbanik has served as a scenic artist on such films as *Philadelphia*, *Philly Heat*, *Two Bits* and *Twelve Monkeys*. *Don Giovanni* is Mr. Urbanik's third production for The Curtis Institute of Music, having previously designed the sets for *L'Elisir d'Amore* and *The Rape of Lucretia*.

Kevin Baratier, *costume designer*

Mr. Baratier received his B.F.A. in Art Design from the State University of New York at Oswego. He then spent four years doing freelance costuming and puppetmaking for film and television in Hollywood, after which he returned to Oswego as costume shop supervisor for SUNY's theatre department. In 1996, he joined the Opera Company of Philadelphia as scenic coordinator and co-designer, where he oversaw the recent productions of *Madama Butterfly* and *Norma*. Mr. Baratier continues to freelance extensively in Philadelphia with such groups as the American Music Theatre Festival, the Philadelphia Theatre Company, the Academy of Vocal Arts and the Avenue of the Arts. Last season he designed the costumes for the Curtis production of Britten's *The Rape of Lucretia*.

George McMahon, *lighting designer*

Over the course of the past 20 years, George McMahon has designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, Annenberg Center, Merriam Theater, Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Guys and Dolls* at St. Joseph's University, where he is technical director of the Bluett Theatre. *Don Giovanni* marks Mr. McMahon's 33rd production for The Curtis Institute of Music.

Danielle Orlando, *principal opera coach/harpsichord*

In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Music staff positions with the Washington Opera and Wolf Trap Opera have recently been added to those of the Metropolitan Opera, Opera Company of Philadelphia, Pittsburgh Opera, American Institute of Music Studies in Austria, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera Center and Festival dei Due Mondi in Spoleto,

Italy, and Charleston, South Carolina. In addition, Ms. Orlando has served as judge, accompanist and music coordinator for the Luciano Pavarotti International Voice Competition and judge for the Metropolitan Opera National Council regional auditions. She began her studies at the Settlement Music School in Philadelphia and later continued at the Eastman School of Music. Ms. Orlando earned a Master of Music degree in Piano Performance at Temple University and performs frequently as an accompanist in the United States and abroad.



The Orchestra

Violin
Oscar Bohórquez
Liza Ferschtman
Reina Inui
Solomiya Ivakhiv
Erin Keefe
Paul Kim
Jennifer Koh
Piotr Kwasny
Margaret Kwon
Hyun-Ju Lee
Mu Na
Ming Huan Xu

Viola
Yoon-Jung Chang
Dmitry Kustanovich
Marvin Moon
Yevgeniy Sharlat

Cello
Soo Ryoung Bae
Yi-Chun Chen
Yeon-Sun Joo
Heui-Un Gloria Kim

Bass
Jennifer Lee Godfrey
Jon Keigwin

Flute
In Tiffany Lee
Benjamin Shwartz

Oboe
Geoffrey Deemer
Kyle A. Mustain
Katherine Needleman

Clarinet
Victoria Luperi
Anthony McGill

Bassoon
Richard Hannan
Adrian Morejon

Horn
Jung-Ki Kim
Ross Pekar

Trumpet
Daniel A. Lee
Brian Osborne

Trombone
Zachary Bond
Bill C. Thomas
Anthony Wise

Timpani
Raúl Vergara



Students at The Curtis Institute of Music

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Richard Hannan
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Julia Lockhart
Edwin B. Garrigues Fellowship

Catherine Luczkiw
Louisa Knapp Curtis Fellowship

Adrian Morejon
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Woongjo David Chang
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Edith Evans Braun Fellowship

Daniel Kellogg
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D. Renard Young
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	Donald St. Pierre
	Susan Nowicki
	Susan S. Ashbaker
Italian Diction Coach	Corradina Caporello
Rehearsal Pianist	Eunae Koh
Production Stage Manager	Ralph Batman
Assistant Stage Manager	Christopher Whelan
Wardrobe Supervisor	Jennielynn Streed
Hair & Make-up	Marguerite Corrado
Fight Master	Charles Conwell
Supertitle Operator	Eunae Koh

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Philadelphia, PA 19103

The Vocal Studies Department

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Ralph Batman	*Administrator/Production Manager*
Susan S. Ashbaker	*Opera & Voice Coach*
Marciem Bazell	*Make-up*
Corradina Caporello	*Italian Diction*
Kay Walker Castaldo	*Acting*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ilse Hawrysz	*German Diction*
Ariel Weiss Holyst	*Alexander Technique*
Eunae Koh	*Rehearsal Pianist/Coach*
Kathryn E. LaBouff	*English Diction*
Rhoda Levine	*Acting*
Marlena Kleinman Malas	*Voice Teacher*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Therese Casadesus Rawson	*French Diction*

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The Curtis Institute of Music

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-seventh Student Recital

Wednesday, April 28, 1999
Curtis Hall, 5:15 p.m.

❧

Concerto in F minor — Ralph Vaughan Williams (1872-1958)

Allegro moderato
Romanza: Andante sostenuto
Finale: Rondo alla tedesca

Charles Giannelli, *tuba*
Christina Anum-Dorhuso, *piano*

Märchen-Bilder, Op. 113 — Robert Schumann (1810-1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Melissa Reardon, *viola*
Sonia Chan, *piano*

Concerto No. 2 in D minor, Op. 40 Felix Mendelssohn
(1809-1847)

Allegro appassionato
Adagio
Finale: Presto agitato

Jie Chen, *piano*
Hugh Sung, *piano*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Sonia Chan, student of Leon Fleisher

Jie Chen, student of Seymour Lipkin

Charles Giannelli, student of Paul Krzywicki

Melissa Reardon, student of Michael Tree & Joseph de Pasquale

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Wednesday, April 28
Curtis Hall, 8 p.m.

Graduation Recital
Jonathan Gandelsman, violin
with Anna Polonsky, piano

Bach *Sonata in A minor, BWV 1003*

Mozart *Sonata in E-flat major, K. 481*

Franck *Sonata in A major*

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-eighth Student Recital

Wednesday, April 28, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Jonathan Gandelsman, violin
with Anna Polonsky, piano

Sonata in E-flat major, K. 481, for violin and piano — Wolfgang Amadeus Mozart (1756-1791)

- Molto Allegro
- Adagio
- Theme and Variations: Allegretto

Sonata No. 2 in A minor, BWV 1003, for solo violin — Johann Sebastian Bach (1685-1750)

- Grave
- Fuga
- Andante
- Allegro

INTERMISSION

Sonata in A major,
for violin and piano

César Franck
(1822-1890)

Allegretto moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

❧

Jonathan Gandelsman, student of Arnold Steinhardt & Ida Kavafian

Anna Polonsky, student of Peter Serkin

❧

Photographic and recording equipment may not be used in Curtis Hall.

Next Recital...

Friday, April 30
Curtis Hall, 5:15 p.m.

Debussy *First Rhapsody*
Poulenc *Clarinet Sonata*
Saint-Saëns *Sonata, Op. 167*

Anthony McGill, clarinet
Hugh Sung, piano

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RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-ninth Student Recital

Friday, April 30, 1999
Curtis Hall, 5:15 p.m.

❧

Clarinet Sonata in E-flat major, Op. 167 — Camille Saint-Saëns (1835-1921)
- Allegretto
- Allegro animato
- Lento
- Molto allegro

First Rhapsody for Clarinet and Orchestra — Claude Debussy (1862-1918)

Clarinet Sonata — Francis Poulenc (1899-1963)
- Allegro tristamente
- Romanza
- Allegro con fuoco

Anthony McGill, *clarinet*
Hugh Sung, *piano*

❧

Anthony McGill, student of Donald Montanaro

Hugh Sung, Director of Instrumental Accompaniment

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eightieth Student Recital

Friday, April 30, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Mu Na, violin
with Vitalij Kuprij, piano

Sonata in F major, HWV 370 — George Frideric Handel (1685-1759)
- Adagio
- Allegro
- Largo
- Allegro

Sonata in B minor — Ottorino Respighi (1879-1936)
- Moderato
- Andante espressivo
- Passacaglia: Allegro moderato ma energico

INTERMISSION

***Havanaise*, Op. 83** — Camille Saint-Saëns (1835-1921)

***Scottish Fantasy*, Op. 46** — Max Bruch (1838-1920)
- Grave — Adagio cantabile
- Allegro —
- Andante sostenuto
- Finale: Allegro guerriero

❧

Mu Na, student of Aaron Rosand
Vitalij Kuprij, student of Gary Graffman

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-first Student Recital

Sunday, May 2, 1999
Curtis Hall, 3 p.m.

❧

Graduation Recital
Karen Sinclair, violin
with Robert Koenig, piano

Sonata for Violin and Piano — Leoš Janáček (1854-1928)
- Con moto
- Ballada: Con moto
- Allegretto
- Adagio

Sonata in A major, Op. 162, D. 574 for Violin and Piano — Franz Schubert (1797-1828)
- Allegro moderato
- Scherzo: Presto
- Andantino
- Allegro vivace

INTERMISSION

***Porgy and Bess* Suite for Violin and Piano, transcribed by Jascha Heifetz** — George Gershwin (1898-1937)

"Summertime/A Woman is a Sometime Thing"
"Bess, You is My Woman Now"
"It Ain't Necessarily So"

Sonata in D major for Solo Violin, Op. 115 — Sergei Prokofiev (1891-1953)

Moderato
Andante dolce
Con brio

***Carmen Fantasy*, Op. 25, for Violin and Piano** — Pablo de Sarasate (1844-1908)

❧

Karen Sinclair, student of Yumi Ninomiya Scott

Robert Koenig, Accompanying '90, '91

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-second Student Recital

Monday, May 3, 1998
Curtis Hall, 5:15 p.m.

❧

The Curtis Brass and Percussion Ensemble conducted by David Bilger

Funeral March — Edvard Grieg (1843-1907)

The Curtis Brass and Percussion Ensemble

Three Pieces — Ludwig Maurer (1789-1878)

Brian Osborne, *trumpet*
Skye Chung-Ming Chang, *trumpet*
Michal Emanovsky, *horn*
Bill C. Thomas, *trombone*
Zachary Bond, *trombone*

Fugue in D minor — Johann Sebastian Bach (1685-1750)

Zachary Bond, *trombone*
Joseph McEttrick, *trombone*
Bill C. Thomas, *trombone*
Anthony Wise, *trombone*

"Spring" from *The Four Seasons*, RV 269, arranged for Brass Quintet — Antonio Vivaldi (1678-1741)

Allegro
Largo
Allegro

Karl Sweedy, *trumpet*
Daniel A. Lee, *trumpet*
Ross Pekar, *horn*
Joseph McEttrick, *trombone*
Charles Giannelli, *tuba*

Concerto in C major, RV 537, for Two Trumpets and Strings — Vivaldi

Allegro
Largo
[Allegro]

Brian Osborne, *trumpet*
John Raschella, *trumpet*
The Curtis Chamber Orchestra

Liturgical Fanfares — Henri Tomasi (1901-1971)

Annonciation
Evangile
Apocalypse
Procession du Vendredi-Saint

The Curtis Brass and Percussion Ensemble

❧

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The Curtis Brass and Percussion Ensemble conducted by David Bilger

Trumpet
Skye Chung-Ming Chang
Daniel A. Lee
Brian Osborne
Karl Sweedy

Horn
Michal Emanovsky
Adam Iascone
Jung-Ki Kim
Gabriel Kovach
Ross Pekar
Anneka Zuehlke

Trombone
Zachary Bond
Joseph McEttrick
Bill C. Thomas
Anthony Wise

Tuba
Charles Giannelli

Percussion
Gregory Lecoeur
Yun Park
Charles Settle
Raúl Vergara

❧

Skye Chung-Ming Chang & Brian Osborne, students of David Bilger
Daniel A. Lee & Karl Sweedy, students of Frank Kaderabek
Michal Emanovsky, Adam Iascone, Jung-Ki Kim, Gabriel Kovach, Ross Pekar & Anneka Zuehlke, students of Myron Bloom
Zachary Bond, student of Blair Bollinger
Joseph McEttrick, Bill C. Thomas & Anthony Wise, students of Nitzan Haroz
Charles Giannelli, student of Paul Krzywicki
Gregory Lecoeur, Yun Park, Charles Settle & Raúl Vergara, students of Michael Bookspan & Don Liuzzi

John Raschella, Trumpet '80

David Bilger, faculty

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-third Student Recital

Monday, May 3, 1999
Curtis Hall, 8 p.m.

❧

Passacaglia in G minor, after Handel — Johan Halvorsen (1864-1935)

Angelia Cho, *violin*
Jessica Thompson, *viola*

Autumn Music — Ned Rorem (b. 1923)

Angelia Cho, *violin*
Anna Polonsky, *piano*

***Terzetto* in C major, Op. 74** — Antonin Dvořák (1841-1904)

Introduzione: Allegro ma non troppo
Larghetto
Scherzo: Vivace
Tema con Variazioni

Piotr Kwasny, *violin*
Solomiya Ivakhiv, *violin*
Dmitry Kustanovich, *viola*

Concerto No. 2 in D minor, Op. 40 — Felix Mendelssohn (1809-1847)

Allegro appassionato
Adagio
Finale: Presto agitato

Jie Chen, *piano*
Hugh Sung, *piano*

❧

The Dvořák was prepared by Raphael Druian.
The Halvorsen was prepared by Karen Tuttle.

Jie Chen, student of Seymour Lipkin
Angelia Cho, student of Ida Kavafian
Solomiya Ivakhiv, student of Rafael Druian
Dmitry Kustanovich, student of Joseph de Pasquale
Piotr Kwasny, student of Rafael Druian
Anna Polonsky, student of Peter Serkin
Jessica Thompson, student of Karen Tuttle

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Tuesday, May 4
Curtis Hall, 5:15 p.m.

Brahms · *Sonata in A major, Op. 100*
Bracha Malkin, violin
Robert Koenig, piano

Hindemith *Der Schwanendreher*
Julia Gartemann, viola
Hugh Sung, piano

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fourth Student Recital

Tuesday, May 4, 1999
Curtis Hall, 5:15 p.m.

❧

***Der Schwanendreher*, Concerto after Folksongs** — Paul Hindemith (1895-1963)

"Zwishen Berg und tiefem Tal"
"Nun laube, Lindlein, laube" —
Fugato: "Der Gutzgauch aug dem Zaune sass"
Variationen: "Seid ihr nicht der Schwanendreher"

Julia Gartemann, *viola*
Hugh Sung, *piano*

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833-1897)

Allegro amabile
Andante tranquillo — Vivace
Allegretto grazioso (quasi Andante)

Bracha Malkin, *violin*
Robert Koenig, *piano*

❧

Julia Gartemann, student of Michael Tree & Karen Tuttle

Bracha Malkin, student of Aaron Rosand

Robert Koenig, Accompanying '90, '91

Hugh Sung, Director of Instrumental Accompaniment

❧

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Next Recital...

Tuesday, May 4
Curtis Hall, 8:00 p.m.

Albinoni	*Adagio*
Bach	*Air*
	Anthony Wise, trombone
	Hugh Sung, piano
Berg	*Sonata, Op. 1*
	Ieva Jokubaviciute, piano
Brahms	*Sonata in D minor, Op. 108*
	Daniel Chong, violin
	Robert Koenig, piano
Debussy	*First Rhapsody*
	Anthony McGill, clarinet
	Hugh Sung, piano

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1998-1999 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fifth Student Recital

Tuesday, May 4, 1999
Curtis Hall, 8 p.m.

❧

Air from Orchestral Suite in D major, BWV 1068
arranged by Richard Fote
Johann Sebastian Bach
(1685-1750)

Anthony Wise, *trombone*
Valérie Muzzolini, *harp*

First Rhapsody for Clarinet and Orchestra
Claude Debussy
(1862-1918)

Anthony McGill, *clarinet*
Hugh Sung, *piano*

Piano Sonata, Op. 1
Alban Berg
(1885-1935)

Ieva Jokubaviciute, *piano*

Adagio in G minor for Organ and Strings,
arranged by Remo Giazotto and Anthony Wise

Tomaso Albinoni
(1671-1750)

Anthony Wise, *trombone*
Hugh Sung, *piano*

Sonata No. 3 in D minor, Op. 108

Johannes Brahms
(1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Daniel Chong, *violin*
Robert Koenig, *piano*

❧

Photographic and recording equipment may not be used in Curtis Hall.

❧

Daniel Chong, student of Victor Danchenko

Ieva Jokubaviciute, student of Seymour Lipkin

Anthony McGill, student of Donald Montanaro

Valérie Muzzolini, student of Judy Loman

Anthony Wise, student of Nitzan Haroz

Robert Koenig, Accompanying '90, '91

Hugh Sung, Director of Instrumental Accompaniment

❧

The Curtis Institute of Music

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1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-sixth Student Recital

Wednesday, May 5, 1999
Curtis Hall, 5:15 p.m.

❧

Duo in B-flat major, K. 424 — Wolfgang Amadeus Mozart (1759-1791)
Adagio — Allegro
Andante cantabile
Thema con variazioni: Andante grazioso

Invocation — Robert Mann (b. 1920)

Passacaglia in G minor, after Handel — Johan Halvorsen (1864-1935)

Jinyeong Jessica Lee, *violin*
Jennifer Stumm, *viola*

Suite Hébraïque — Ernest Bloch (1880-1959)
- Rhapsodie
- Processional
- Affirmation

Elegy, Op. 30 — Henri Vieuxtemps (1820-1881)

Romance — Ralph Vaughan-Williams (1872-1958)

Bagatelle, Op. 13, No. 9, *The Bee* — Franz Schubert (1808-1878)
arranged by Alan Arnold

Jennifer Stumm, *viola*
Qiong-Yan Jenny Chai, *piano*

❧

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Jinyeong Jessica Lee, student of Robert Mann & Ida Kavafian

Jennifer Stumm, student of Karen Tuttle

❧

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-seventh Student Recital

Wednesday, May 5, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Min Park, flute

Sonata in E minor, BWV 1034 — Johann Sebastian Bach (1685-1750)

Adagio ma non tanto
Allegro
Andante
Allegro

Min Park, *flute*
Paolo Michele Bordignon, *harpsichord*
Soo Ryoung Bae, *cello*

Prélude à l'Après-midi d'un Faune — Claude Debussy (1862-1918)
arranged by Judy Loman

Min Park, *flute*
Valérie Muzzolini, *harp*

Quartet in D major, K. 285 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Rondeau: Allegretto

Min Park, *flute*
Matthew Trusler, *violin*
Marvin Moon, *viola*
Soo Ryoung Bae, *cello*

INTERMISSION

Sonata No. 1 in A major — Philippe Gaubert (1879-1941)

Modéré — Allegretto vivo
Lent
Allegro moderato

Sonata in D major for Flute and Piano, Op. 94 — Sergei Prokofiev (1891-1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

Min Park, *flute*
Robert Koenig, *piano*

❧

Min Park, student of Julius Baker & Jeffrey Khaner

Soo Ryoung Bae, student of Orlando Cole
Marvin Moon, student of Joseph de Pasquale
Valérie Muzzolini, student of Judy Loman

Paolo Michele Bordignon, Harpsichord & Organ '96
Robert Koenig, Accompanying '90, '91
Matthew Trusler, Violin '98

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-eighth Student Recital

Thursday, May 6, 1999
Curtis Hall, 5:15 p.m.

❧

Graduation Recital
In Tiffany Lee, flute

Sonatina for Flute and Piano — Henri Dutilleux (b. 1916)

In Tiffany Lee, *flute*
Hugh Sung, *piano*

Sonata in G minor, H. 542.5 — Carl Philipp Emanuel Bach (1714-1788)

Allegro
Adagio
Allegro

In Tiffany Lee, *flute*
Matthew Glandorf, *harpsichord*

Three Preludes, Op. 18 — Robert Muczynski (b. 1929)

In Tiffany Lee, *flute*

Concerto for Flute and Orchestra — Jacques Ibert (1890-1962)

Allegro
Andante
Allegro scherzando

In Tiffany Lee, *flute*
Hugh Sung, *piano*

❧

In Tiffany Lee, student of Julius Baker & Jeffrey Khaner

Matthew Glandorf, Faculty

Hugh Sung, Director of Instrumental Accompaniment

❧

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-ninth Student Recital

Thursday, May 6, 1999
Curtis Hall, 8 p.m.

❧

Graduation Recital
Valérie Muzzolini, harp

***Prelude* from Partita No. 5, BWV 829**
arranged by Henriette Renié
as "Pièce en Sol"

Johann Sebastian Bach
(1685-1750)

Valérie Muzzolini, *harp*

Star Cycles

David Ludwig
(b. 1972)

Polaris: Ursa Minor, the Bear
Betelgeuse: Orion, the Hunter
Antares: Scorpio, the Scorpion
Sirius: Canis Major, the Dog

Valérie Muzzolini, *harp*

Prélude à l'Après-midi d'un Faune — Claude Debussy (1862-1918)
arranged by Judy Loman

Min Park, *flute*
Valérie Muzzolini, *harp*

Impromptu, Op. 86 — Gabriel Fauré (1845-1924)

Valérie Muzzolini, *harp*

INTERMISSION

Sonatine — Jean-Michel Damase (b. 1928)
Allegro
Andante
Presto

Judy Loman, *harp*
Valérie Muzzolini, *harp*

Theseus — R. Murray Schafer (b. 1933)

Valérie Muzzolini, *harp*
Soovin Kim, *violin*
Nathan Cole, *violin*
Che-Hung Chen, *viola*
Priscilla Lee, *cello*

Star Cycles (1999)

The ancient myths that explain the great constellations are the inspiration for this piece. Each movement represents the mythological character described by its constellation: the Bear, the Hunter, the Scorpion and the Dog. These characters hunt each other — Orion, the Hunter, chases Ursa, the Bear. He in turn is attacked by the Scorpion. Orion's dog, Sirius, seeks to protect him, and he chases the Scorpion. This completes the mythological cycle described by the piece. Each character's music appears in the music of their pursuer, and each character falls prey to their pursuer as the constellations do when night becomes day.

Star Cycles was commissioned by, and written for, Valérie Muzzolini. It is dedicated to her with the warmest wishes and thanks. — *David Ludwig*

❧

Theseus was prepared by Judy Loman and R. Murray Schaffer.

Valérie Muzzolini, student of Judy Loman

Che-Hung Chen, student of Joseph de Pasquale
Nathan Cole, student of Jaime Laredo & Ida Kavafian
Soovin Kim, student of Jaime Laredo & Victor Danchenko
Priscilla Lee, student of David Soyer
David Ludwig, student of Richard Danielpour
Min Park, student of Julius Baker & Jeffrey Khaner

Judy Loman, Faculty

❧

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The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninetieth Student Recital

Friday, May 7, 1999
Curtis Hall, 5:15 p.m.

❧

Prism — Keiko Abe (b. 1937)

Yun Park, *marimba*

Canaries — Elliott Carter (b. 1908)

Yun Park, *timpani*

***Rebonds*, Part B** — Iannis Xenakis (b. 1922)

Yun Park, *percussion*

Sonata in E major, Hob. XVI:31 — Joseph Haydn (1732-1809)

Moderato
Allegretto
Finale: Presto

Lang Lang, *piano*

Concerto No. 1 in E-flat major — Franz Liszt (1811-1886)

Allegro maestoso
Quasi Adagio — Allegro vivace
Allegro marziale animato

Lang Lang, *piano*
Hugh Sung, *piano*

❧

Lang Lang, student of Gary Graffman

Yun Park, student of Michael Bookspan & Don Liuzzi

Hugh Sung, Director of Instrumental Accompaniment

❧

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-first Student Recital

Friday, May 7, 1999
Curtis Hall, 8 p.m.

❧

Sonata in C major
for Bassoon and Basso Continuo — Johann Friedrich Fasch (1688-1758)

Largo
Allegro
Andante
Allegro assai

Julia Lockhart, *bassoon*
Hugh Sung, *harpsichord*
Catherine Luczkiw, *bassoon*

Three Romances, Op. 94 — Robert Schumann (1810-1856)

Nicht schnell
Einfach, innig
Nicht schnell

Pièce en Forme de Habanera — Maurice Ravel (1875-1937)

Katherine Needleman, *oboe*
Jonathan Biss, *piano*

Quartet in F major, K. 370 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Rondeau: Allegro

Katherine Needleman, *oboe*
Jonathan Gandelsman, *violin*
Burchard Tang, *viola*
Miguel Angel Clares, *cello*

INTERMISSION

***Don Giovanni*, K. 527, selections** — Mozart

"Ah chi mi dice mai"

"Madamina, il catalogo è questo"

"Fin ch'han dal vino"

"Ah taci, in giusto core"

Donna Elvira: Margarita Y. Gomez, *soprano*
Don Giovanni: Neil Michaels, *baritone*
Leporello: Valeriano Lanchas, *bass-baritone*

Danielle Orlando, *piano*

Quintet in E-flat major, K. 452 — Mozart

Largo — Allegro moderato
Larghetto
Rondo: Allegretto

Katherine Needleman, *oboe*
Anthony McGill, *clarinet*
Julia Lockhart, *bassoon*
Gabriel Kovach, *horn*
Jonathan Biss, *piano*

❧

The Mozart quartet and quintet were prepared by Richard Woodhams.

Jonathan Biss, student of Leon Fleisher
Miguel Angel Clares, student of David Soyer & Peter Wiley
Jonathan Gandelsman, student of Arnold Steinhardt & Ida Kavafian
Margarita Y. Gomez, student of Mikael Eliasen
Gabriel Kovach, student of Myron Bloom
Valeriano Lanchas, student of Mikael Eliasen
Julia Lockhart, student of Bernard Garfield
Catherine Luczkiw, student of Bernard Garfield
Anthony McGill, student of Donald Montanaro
Neil Michaels, student of Mikael Eliasen
Katherine Needleman, student of Richard Woodhams
Burchard Tang, student of Joseph de Pasquale

Danielle Orlando, Principal Opera Coach
Hugh Sung, Director of Instrumental Accompaniment

❧

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The Curtis Institute of Music

SIXTY-SIXTH COMMENCEMENT
and
CONFERRING OF DEGREES

CURTIS HALL

Saturday, May Eighth

One Thousand Nine Hundred and Ninety-nine

at Eleven o'clock in the Morning

Certificate

BASSOON
Richard Jason Hannan

HORN
Jung-Ki Kim (in absentia)

Diploma

COMPOSITION
Dmitri Levkovich

CONDUCTING
Sarah Hatsuko Hicks

VIOLIN
Jonathan Gandelsman
Mu Na

VIOLA
Julia Gartemann

VIOLONCELLO
Miguel Angel Clares

HORN
Ross Pekar

Bachelor of Music

COMPOSITION
Daniel Dixon Kellogg

PIANO
Anna Polonsky

VIOLIN

Carrie Dennis Hilary Hahn Soovin Kim
Karen Sinclair Minghuan Xu

VIOLA

Hung-Wei Huang Emily Schaad Burchard Tang

VIOLONCELLO

Inna Nassidze Margo C. Tatgenhorst

DOUBLE BASS

Jeremy Kurtz Mary Helen Elizabeth Wheelock

HARP

Valérie Muzzolini

FLUTE

In Tiffany Lee Min S. Park Mimi Stillman

OBOE

Katherine Needleman

CLARINET

Martin Scalona

HORN

Gabriel Joseph Kovach

TRUMPET

Brian K. Osborne

TROMBONE

Bill C. Thomas

TUBA

Charles William Giannelli

PERCUSSION

Yun Park

Professional Studies Certificate

OPERA

Neil Michaels

Rachel Mondanaro

Master of Music

OPERA

Edith Miller Dowd (in absentia)

Courtney Leigh Durham

Sungi Kim

Jeffrey Russell Picón

Holly Weinheimer (in absentia)

Ge Qun Wang

Order of Ceremonies

Prelude: Chaconne in G minor . . . . . Louis Couperin

Processional: March (Symphonie I) . . . . . Charles Marie Vidor

John Weaver

INTRODUCTION OF COMMENCEMENT SPEAKER

GARY GRAFFMAN

ADDRESS

Ned Rorem

AWARDING OF CERTIFICATES

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

GARY GRAFFMAN
President and Director

WELCOME TO THE NEW ALUMNI

EDWARD W. ARIAN
Past President, Alumni Council

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: Toccata (Symphonie V) . . . . . Charles-Marie Widor
John Weaver

Assisted by

ROBERT FITZPATRICK
Dean

ASSISTANT MARSHALS

Adam Glaser
David Ludwig
Julia Lockhart
Catherine Luczkiw

THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

The Curtis Institute of Music

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Stokowski Society Recital

Saturday, May 8, 1999
Curtis Hall, 8 p.m.

❧

"Fuggi, crudele, fuggi!" from *Don Giovanni* Wolfgang Amadeus Mozart (1756-1791)

Donna Anna: Karen Slack, *soprano*
Don Ottavio: Ge-Qun Wang, *tenor*

"Depuis le jour" from *Louise* Gustav Charpentier (1860-1956)

Karen Slack, *soprano*

"Pourquoi me réveiller" from *Werther* Jules Massenet (1842-1912)

Ge-Qun Wang, *tenor*

Cantata — John Carter

Karen Slack, *soprano*

Chinese Songs *(to be announced from stage)*

"Because" — Guy d'Hardelot (1858-1936)

Ge-Qun Wang, *tenor*

***La Bohème*, selections from Act I** — Giacomo Puccini (1858-1924)

"Che gelida manina"

"Mi chiamano Mimì"

"O soave fanciulla"

Mimì: Karen Slack, *soprano*
Rodolfo: Ge-Qun Wang, *tenor*

Mikael Eliasen, *piano*



New Stokowski Society Members

Anonymous, in honor of Mrs. Cary W. Bok
Mr. and Mrs. Thomas J. Auchter
Mr. and Mrs. Sheldon M. Bonovitz
Mr. and Mrs. Charles W. Bowden, Jr.
Dr. and Mrs. Robert L. Brent
Mr. and Mrs. Julian A. Brodsky
Mr. Edward Brody and Ms. Collette Drobel
Dr. and Mrs. Harris R. Clearfield
Dr. D. Walter Cohen
Mr. and Mrs. Wesley Emmons
Ms. Kimberly Fisher and Mr. A. Scott Robinson
Mrs. Clair G. Frantz and Mr. Burke Smith
Ms. Claire W. Gargalli and Mr. David Carley
Mrs. Henry P. Glendinning
Mr. and Mrs. Sherwood Goldberg
Mr. and Mrs. Wayne Hardee
Mr. and Mrs. Ronald C. Holmer
Mr. Hak Joon Kim
Mr. and Mrs. Paul Shinil Lee
Ms. Dorothy Leichter, in memory of Howard Leichter
Mr. and Mrs. James Matarese
Mr. and Mrs. Donald L. Montanaro
Mr. Robert E. Mortensen
Ms. Phyllis Moss
Dr. and Mrs. A. H. Nishikawa
Mr. and Mrs. J. G. Rubenstein
Dr. and Mrs. Edward M. Scolnick
Mr. and Mrs. Amnon Shaham
Mr. and Mrs. Stephen Stamas
Mr. and Mrs. Richard Stumm
Dr. F. W. Sunderman
Mrs. Janos Szekeres, in honor of Gary Graffman
Dr. and Mrs. Thomas Vernon
Mrs. Muriel R. Wolgin

List contains new members who joined between May 10, 1998 and May 5, 1999

The Curtis Institute of Music

RECITAL SERIES
1998-1999 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Composers from Curtis Chamber Ensemble

Sunday, May 9, 1999
Curtis Hall, 3 p.m.

❧

Fanfare for *Dover Beach* — Daniel Kellogg (b. 1976)

Nathan Cole, *violin*
Zachary DePue, *violin*
Burchard Tang, *viola*
Margo Tatgenhorst, *cello*

Soliloquy for Flute and String Quartet — Jennifer Higdon (b. 1962)

Mimi Stillman, *flute*
Nathan Cole, *violin*
Zachary DePue, *violin*
Burchard Tang, *viola*
Margo Tatgenhorst, *cello*

***Sweet Talk*: Four Songs on Text by Toni Morrison** — Richard Danielpour (b. 1956)

"I am not prey" —
"Perfect ease"
"Bliss" —
"Faith"

Carol Luck, *mezzo-soprano*
Margo Tatgenhorst, *cello*
Jeremy Kurtz, *double bass*
Ieva Jokubaviciute, *piano*

INTERMISSION

***Dover Beach*, Op. 3** — Samuel Barber (1910-1981)

Ted Christopher, *baritone*
Nathan Cole, *violin*
Zachary DePue, *violin*
Burchard Tang, *viola*
Margo Tatgenhorst, *cello*

Song Without Words — David Ludwig (b. 1972)

Mimi Stillman, *flute*
Margo Tatgenhorst, *cello*
Ieva Jokubaviciute, *piano*

Trio for Flute, Cello and Piano — Ned Rorem (b. 1923)

Largo misterioso — Allegro
Largo
Andante
Allegro molto

Mimi Stillman, *flute*
Margo Tatgenhorst, *cello*
Ieva Jokubaviciute, *piano*

❧

Nathan Cole, student of Jaime Laredo & Ida Kavafian
Zachary DePue, student of Jaime Laredo & Ida Kavafian
Ieva Jokubaviciute, student of Seymour Lipkin
Jeremy Kurtz, student of Harold Hall Robinson
Mimi Stillman, student of Juluis Baker & Jeffrey Khaner
Burchard Tang, student of Joseph de Pasquale
Margo Tatgenhorst, student of David Soyer

Ted Christopher, Voice '94
Carol Luck, Guest Artist

❧

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Program notes and texts:

Fanfare for *Dover Beach*: I wrote this piece to celebrate the debut of the Composers from Curtis Chamber Ensemble. The harmonic and motivic ideas in it are taken from the quartet part in Barber's piece. In the spirit of a fanfare my piece is bright and fast, which contrasts Barber's introspective work. - *Daniel Kellogg*

Soliloquy: The word "soliloquy" means to give a speech. This work is a thoughtful, plaintive speech by the flute, assisted by the strings. It is purely musical thought. - *Jennifer Higdon*

***Sweet Talk*:** *Sweet Talk* was commissioned by Princeton University as part of their Spring 1996 Atelier Program, a yearly program created by Ms. Morrison. Work on the cycle began in November 1995 with "I am not prey" and "Faith," which were completed in January of 1996. "Perfect ease" and "Bliss" were composed in June and July respectively of the same year, and the final score was completed by September. *Sweet Talk* is intimately associated with a fiction project Ms. Morrison has been working on for some time. One of the questions this work posed for her was, "What is the nature of Paradise? What, in all of the Biblical, literary, and historical descriptions were the constant features?" It seemed to her that, other than eternity, there were four: Bounty, Safety, Faith and Bliss. The lyrics of each song are an attempt to evoke both the meaning of and the passion in our desire for Paradise.

The work is clearly a cycle of four somewhat interdependent elements; there is an *attacca* between movements I and II, and also between III and IV. The moods that are evoked are, however, quite different from one another, as are the texts to which the music is set.

The work is dedicated to Jessye Norman. - *Richard Danielpour*

Sweet Talk by Toni Morrison

I am not prey

When old eye socket moon rouses me from sleep
A shawl around my shoulders is what I need
A slow undreaming walk
On roads paved just for me.
No lamp. No lamp.
I can move like the night
Glistening by dark fields
Where hearts smaller than mine beat.

For here in this place I am not prey.
Scales may curve; pelts may rise and fall
But here in this place I am not prey.
Teeth may cut a smile in half.
Eyes may hide all meaning.
But here in this place I am not prey.

Perfect ease

The perfect ease of grain
Time enough to spill
The flavor of a woman carried through
The rain.

Honey-talk tongues,
Down home dreams,
A rushed but shapely prayer.
Evening lips part to hush
Questions raised at dawn.

The melon yields another slice
Fingers understand.
Ecstasy becomes us all
Red cherries become jam.

Deep Juvenile sleep,
A whistle trace,
White shorelines in green air.
Welcome doors held open
When goodbye is so long.

The perfect poise of grain
Time enough to spill
The flavor of a woman remembered
On a train.

Bliss

It comes
Unadorned,
Like a phrase
Strong enough to cast a spell;
Clear enough to plumb the heart's
geometry.
Bliss.
It comes
Unbidden,
Like the turn of sun through hills
Or stars in wheels of song.
The jeweled feet of women dance the earth,
Arousing it to spring.
Shoulders broad as a road bend to share
the weight of years.
Profiles breach the distance and lean
Toward an ordinary kiss.
It comes. It comes.
Naked into the world like a charm.

Faith

Someone leans near, near
and sees the salt your eyes have shed.

You wait longing to hear, hear
words of reason, love or play
to lash or lull you toward the hollow day.

Silence kneads your fear, fear
of crumbled star ash sifting down
clouding the rooms here, here.

You shore up your heart to run, to stay
but no sign or design marks the
Narrow way.

Then on your skin a breath that melts
the salt your eyes have shed.
And you remember a call clear, so clear
"You will never die again.
You will never die again."

Once more you know
you will never die again.

Dover Beach: Samuel Barber was among the first students to attend The Curtis Institute of Music when he entered the school at the age of 14 to study composition, piano and voice. He recognized his calling early, when at the age of nine he left his mother a note telling of a "worrying secret" that he was meant to be a composer and not an "athlet" (sic). In the 80 years since this revelation, Barber has grown to be regarded as one of the greatest American composers, and one of the greatest composers of the century.

Though *Dover Beach* (1931) is one of his early works, it is already rich with the romanticism that is characteristic of much of Barber's music. It is scored for baritone and string quartet and is set to the poem of the same name by the 19th century poet Matthew Arnold. Barber himself was the baritone in its first performance, which was given in a private home in 1932.

Dover Beach is the first of three works by Barber which place a song within a large formal structure. Barber once said, "I was concerned with the problem of creating an extended form for voice. In this regard, Dover Beach was the seminal piece, followed later by *Knoxville: Summer of 1915* and *Andromache's Farewell*."

Barber has remained influential among many of today's composers, despite years of rejection of traditional forms and sounds in contemporary music. There is something in the great emotional expression and lyricism in his work that is timeless. Many of these qualities can be heard in *Dover Beach*. - *David Ludwig*

Dover Beach by Matthew Arnold

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the Straits; on the French, coast, the light
Gleams, and is gone; the cliffs of England stand,
Glimm'ring and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves suck back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The sea of faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Song Without Words: Song Without Words is based on Barber's *Dover Beach*. While there are no direct quotes from Barber's song, all of the music is derived from its harmonic and melodic structures. It is both daunting and exhilarating to walk through the halls of Curtis and to think of all of the unique and wonderful composers who have had a presence here, and it is an honor to pay tribute to one of the greatest of these composers. This work is dedicated to the Composers from Curtis Chamber Ensemble with great hopes and expectations for its future endeavors. - *David Ludwig*

Trio for Flute, Cello and Piano: The Trio was written in 1960 and premiered by the Musica Viva Trio. The work opens with cadenza-like writing for the flute, building up to the spritely Allegro, in which a playful theme is passed between players. Rhythmically incisive sections occur throughout the movement, where flute, cello and piano come together in unisons and octaves. In the Largo, whispering flute and cello are joined by jarring piano chords. The tension of this movement reaches release in the Andante, as the cello solo section leads to the song-like body of the movement. The Allegro molto is tightly constructed around a theme which occurs pianissimo in the flute at the beginning of the movement and is altered in dynamics, rhythm, and instrumentation throughout, with an exciting and virtuosic finish. - *Mimi Stillman*

The Curtis Institute of Music

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Student Recital

Thursday, May 13, 1999
Curtis Hall, 3:15 p.m.

❧

Waltz in A-flat major, Op. 69, No. 1 — Frédéric Chopin
Waltz in E minor, Op. Post. — (1810-1849)

Anna Polonsky, piano

Divertimento in E-flat major, K. 563 — Wolfgang Amadeus Mozart
I. Allegro — (1756-1791)

Jason DePue, violin
Hung-Wei Huang, viola
Soo Ryoung Bae, cello

"Depuis le jour" from Louise — Gustav Charpentier (1860-1956)

"My Man's Gone Now" from Porgy and Bess — George Gershwin (1898-1937)

Karen Slack, soprano
Anna Polonsky, piano

❧

Soo Ryoung Bae, student of Orlando Cole

Jason DePue, student of Rafael Druian

Hung-Wei Huang, student of Michael Tree & Joseph de Pasquale

Anna Polonsky, student of Peter Serkin

Karen Slack, student of Marlena Kleinman Malas

❧

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More about Curtis...

Did you know?

- This year, 167 students from the U.S. and 24 other countries study with the school's celebrated 87-member faculty.

- Curtis counts among its alumni such artists as Samuel Barber, Leonard Bernstein, Jaime Laredo, Gian Carlo Menotti, Anna Moffo and Peter Serkin.

- Curtis alumni can be found in virtually every major orchestra, with almost half of the Philadelphia Orchestra composed of Curtis graduates. Over 40 vocal alumni have gone on to sing with the Metropolitan Opera.

- Curtis students, faculty and alumni form the core of Philadelphia's distinguished musical community.

- More than 90 free concerts and recitals are held each year at Curtis. Over 3,000 free tickets are distributed annually to the Symphony Orchestra's Academy of Music concerts. Additional recitals are held at the Harvard Club of New York City.

- The public is invited to attend all these events and become acquainted with the musical stars of tomorrow.

❧

For further information on The Institute or to be placed on the mailing list, please contact Leslie Kaye at 215-893-5279, ext. 3181, or e-mail kayerl@erols.com.

The Curtis Institute of Music

Alumni Recital Series

Rinat Shaham, mezzo-soprano
Ted Christopher, baritone
John Relyea, bass-baritone

Mikael Eliasen, piano

Friday, May 14, 1999
8:00 p.m.
Curtis Hall

1998/99 Season

The Curtis Institute of Music

Gary Graffman, President/Director

❖

Rinat Shaham, mezzo-soprano
Ted Christopher, baritone
John Relyea, bass-baritone

Mikael Eliasen, piano

❖

Friday, May 14, 1999
8:00 p.m.

❖

Aaron Copland (1900-1990)

Old American Songs
"At the River"
"Zion's Walls"
"The Little Horses"
"Simple Gifts"
"Ching-a-ring Chaw"

Ted Christopher

Maurice Ravel (1875-1937)

"Vocalise-Étude: En forme de Habanera"

"Toi, le coeur" from *L'Enfant et les Sortilèges*

Quatre Chants Populaires
"Chanson Espagnole"
"Chanson Française"
"Chanson Italienne"
"Chanson Hébraïque"

Rinat Shaham

Peter Ilyich Tchaikovsky (1840-1893)

"None but the lonely heart"
"I bless you, forests"
"Over the golden wheat fields"
"Don Juan's serenade"

John Relyea

❖

Intermission

❖

Biographies

RINAT SHAHAM, mezzo-soprano

Israeli mezzo-soprano **Rinat Shaham** (Voice '95, Opera '98) made her American debut singing Zerlina in the Opera Company of Philadelphia's production of *Don Giovanni*, a role she reprised for her European debut at the European Center for Opera and Vocal Art in Belgium. Last season, she performed with the London Symphony Orchestra under the direction of André Previn in a concert of *L'Enfant et les Sortilèges*, a recording of which is soon to be released by Deutsche Grammophon. Earlier this year she made her Boston Symphony debut as Kate Pinkerton in a production of *Madama Butterfly* conducted by Seiji Ozawa. Ms. Shaham regularly performs in recital in the United States, Canada, Europe and Israel. At Curtis, Ms. Shaham studied with Marlena Kleinman Malas and Mikael Eliasen.

TED CHRISTOPHER, baritone

Baritone **Ted Christopher** (Voice '94, Opera '97) has received high praise for his performances with the Skylight, Vancouver, Western and Tennessee opera theaters, as well as for his appearance in the Opera Company of Philadelphia's recent production of *Il Barbiere di Siviglia*. A frequent recitalist, Mr. Christopher has been heard in some of the leading venues in the United States, including Carnegie Hall, the Kennedy Center and San Francisco's Davies Hall. A former fellow of the San Francisco Opera's Merola Program, he is currently continuing his studies at the Juilliard Opera Center. While at Curtis, he studied with Marlena Kleinman Malas and Mikael Eliasen. His most recent CD, *The Art of the American Singer*, is available on the Newport Classics label.

JOHN RELYEA, bass-baritone

Canadian bass-baritone **John Relyea** (Opera '96) began his training with his father, the esteemed bass-baritone Gary Relyea, and continued his studies with Mikael Eliasen at The Curtis Institute of Music, earning a Professional Studies Certificate. After graduating from Curtis, he was named an Adler Fellow with the San Francisco Opera, where he performed the roles of Figaro in *Le Nozze di Figaro*, Melchthol in *Guillaume Tell*, Angelotti in *Tosca* and Colline in *La Bohème*. Last season, he made debuts with three major orchestras, performing the title role in *Elijah* with Roger Norrington and the San Francisco Symphony, appearing as a soloist in the Bach B minor Mass with the Cleveland Orchestra under Christoph von Dohnányi and in the Bach *Magnificat* with the Philadelphia Orchestra under Wolfgang Sawallisch. This season he made his Carnegie Hall debut as Rodolfo in *La Sonnambula* with the Opera Orchestra of New York; in February, he appeared as Basilio in the Opera Company of Philadelphia's production of *Il Barbiere di Siviglia*.

MIKAEL ELIASEN, head of Curtis' Vocal Studies department

A member of the Curtis faculty since 1986, Mr. Eliasen has given numerous master classes around the world, including at the Shanghai Conservatory of Music in China; the Tchaikovsky Conservatory in Moscow, Russia; the Jerusalem Music Center in Israel; the National Opera of Prague in the Czech Republic; and the National University of Seoul, Korea. He is a regular guest at the International Opera Studio in the Netherlands and for the past 10 years he has taught in the Chautauqua Institution Summer Voice Program. Tom Krause, Theodor Uppman, Robert Merrill, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Mira Zakai and Florence Quivar are some of the many artists with whom he has collaborated worldwide. He was formerly the artistic director of the European Center for Opera and Vocal Arts in Belgium and the music director for the San Francisco Opera Center.

2343

GAETANO DONIZETTI (1797-1848) *Don Pasquale*, selections
"Bella siccome un angelo"
"Cheti, cheti immantinenti"

Ted Christopher
John Relyea

GEORGES BIZET (1838-1875) "Habanera: L'amour est un oiseau" from *Carmen*

Rinat Shaham

SERGEI RACHMANINOFF (1873-1943) "Aleko's cavatina" from *Aleko*

John Relyea

LEONARD BERNSTEIN (1918-1990) "A Simple Song" from *Mass*

Rinat Shaham

RICHARD RODGERS (1902-1979) "Soliloquy" from *Carousel*

Ted Christopher

GEORGE GERSHWIN (1898-1937) "Do, do, do" from *Oh, Kay!*

Rinat Shaham

JEROME KERN (1885-1945) "Ol' man river" from *Showboat*

John Relyea

GERSHWIN "Love is here to stay" from *The Goldwyn Follies*

Rinat Shaham

BERNSTEIN "Somewhere" from *West Side Story*

Rinat Shaham
Ted Christopher
John Relyea

Mikael Eliasen

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
Fanabel Block Kremens
Alan Morrison
Richard Shapp
Mary Wheelock, *Student Representative*

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music for the library, music software for the computer lab, a new cassette deck for the library listening room and student living expenses.

Alumni Recital Series Benefactors

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Jean Steinhart
Charles Sterne III & Eileen Marolla
D.W. Stroh
Warren H. Watanabe
Dr. & Mrs. Asher Woldow
Jack Wolgin
Ron Wormser

(List complete as of May 10)
**Indicates alumnus/alumna*